

ART AND MUSIC

MUSICAL AMERICA

LOS ANGELES PUBLIC LIBRARY

AUG 23 1950



SASCHA GORODNITZKI

AUGUST

1950

Repeatedly the leading critics in America wrote: "That curious but unmistakable hush, which only the greatest artists can evoke, steals over her listeners whenever she sings." **NOW - - -**

Europe Raves About

Dorothy Maynor

**Famous American Soprano
Completely Captivates Press and Public
on First Tour of European Music Capitals**



★ UNIQUE MANAGERIAL PRAISE ★

From Paris: "Yesterday we had Miss DOROTHY MAYNOR's recital which was a sensational success. She is a very great artist. All the members of the press who were present were absolutely enthusiastic, as was the audience. We hope very much that she will return next season." (signed) Charles Kiesgen

From Norway: "... Her concert in Oslo was a huge success, and she is welcome back any time you send her to Europe..." (signed) Signe Øvstaas

From the Netherlands: "... She is an absolutely wonderful artist and deserves every praise. ... I have decided that this artist MUST come back here next season to show this country and the press once again what wonderful talent she has..." (signed) G. de Koos

"Profound" IN ITALY

★ "She makes such surprising use of her voice that she becomes almost ethereal. Her voice, so sonorous in the high register, so deep and mysterious in the low tones, comes from within. In Lieder—What strength! What pathos! What fanatic poetic fervor, profound and convincing!"

Il Giornale D'Italia, Rome, April 2, 1950

"Perfection" IN FRANCE

★ "It is a miracle that a singer so richly endowed with musical gifts and talent is above all a human being, within whom burns a divine fire able to envelop listeners in the golden threads of a heavenly dream, or to infuse with enthusiasm and sheer exhilaration. The audience, at first astonished, then captivated, next conquered, finally bowed before such perfection."

Cette Semaine, Paris, June 14, 1950

"Exceptional" IN HOLLAND

★ "A voice of exceptional beauty, containing above all a quality that is alive and warm. It is a real enormous organ that transports you to a seventh heaven. You forget what she is singing so transfixed are you by the beautiful tones, the temperament and dramatic clashes of expression and interpretation."

De Nieuwe Haagsche Courant, The Hague, May 18, 1950

"Amazing" IN NORWAY

★ "An amazing singer. So distinguished an artist must be heard. In Miss Maynor's presence one is filled with awe, as well as deep wonder. As an interpreter she is more convincing than most. She has the gift of carrying one away on wings of song, right into the world of music where she herself is of the noblest rank."

Aftenposten, Oslo, May 2, 1950

"Great Applause" IN SWEDEN

★ "A voice that is beautifully natural and free from artificiality; it has a special charm and was greeted with great applause. Her mezza-voce singing was a work of genuine art. Further, sincerity and feeling for musical values were deftly characterized in her Debussy numbers. In short, it was an evening of living music."

Svenska Dagbladet, Stockholm, April 22, 1950

"Irresistible" IN DENMARK

★ "She is in touch with the divine! Here is an art of singing that is clear as a bell and with the whole European musical tradition behind its every line. In Haendel's 'Creation', we heard the most irresistible rendition of the aria 'With Verdure Clad' given in a long time."

Berlingske Tidende, Copenhagen, April 18, 1950

Lawrence Evans and Weinhold, inc.
DIVISION OF COLUMBIA ARTISTS MANAGEMENT INC.
113 WEST 57th STREET NEW YORK 19, N. Y.

Vol. LXX, No. 9
August, 1950

MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, May, June, July, August, September, October, and semi-monthly on the 1st and 15th in November, December, January and April, by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive and Editorial offices: 113 W. 57th St., New York 19, N. Y. Entered on November 15, 1949 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. Copyright, 1950.

Single Copy, 30 Cents
\$5.00 per year

(The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature, and are also available in Microfilm)

MUSICAL AMERICA

Copyright 1950 by the Musical America Corporation

Faced With Loss, Lewisohn Stadium Shortens Season

THE annual summer concerts at Lewisohn Stadium will end a week earlier than planned, according to an announcement made on July 19, just a month after the opening of the 1950 series. In announcing the first curtailment of this kind since an eight-week season was instituted at the stadium in 1925, Mrs. Charles S. Guggenheimer, chairman of the concert committee, said that the final program would be given on Aug. 5. Wet weather and threatening skies have caused a sharp drop in attendance this summer.

The shortening of the season necessitated the rearrangement of the remaining programs so that the services of the soloists who had been engaged with the longer season in view might be utilized.

In making the announcement, Mrs. Guggenheimer, known to thousands of New Yorkers as "Minnie," also said that, for the first time in its 33-year history, Stadium Concerts, Inc., the sponsoring body, would launch a public appeal for funds.

The twice-postponed Kurt Weill memorial program was finally given on the evening of July 12, with an audience of 10,000 sitting out some unpleasantly damp weather to hear a program centering around the Weill-Sundgaard opera, *Down in the* (Continued on page 12)

Serge Koussevitzky Conducts Opening Tanglewood Concerts

By CECIL SMITH

Lenox, Mass.

FULL of radiant health and vitality, Serge Koussevitzky returned from his guest conducting tour of Brazil, Israel, and Europe to begin the 1950 Berkshire Festival, at Tanglewood, with three pairs of weekend concerts played by members of the Boston Symphony in the Theatre-Concert Hall. The first four concerts—on the weekends of July 8 and 9 and 15 and 16—were devoted to a more than usually varied outlay of works by Bach, in recognition of the bicentennial of the composer's death. The third weekend—July 22 and 23—was given over to Mozart programs. On July 25, the opera department, directed this summer by Jan Popper, presented Mozart's *La Finta Giardiniera*. The large-scale season of concerts in the 6,000-seat Music Shed opened on July 27. The conducting duties for the ten concerts in this series, played by the full Boston Symphony, are shared by Mr. Koussevitzky, Leonard Bernstein, Eleazar de Carvalho, and Victor de Sabata.

Although Mr. Koussevitzky has devoted himself to early-season Bach concerts at Tanglewood for several

seasons, he has never before made so fascinating a set of programs. By now both the orchestra and those members of the Festival Chorus who have been at Tanglewood before have amassed a considerable repertoire. It was possible, therefore, to explore several new works without overtaxing the rehearsal schedule, by the expedient of repeating some of those given in other summers.

In the course of the four Saturday evening and Sunday afternoon concerts, Mr. Koussevitzky presented all six of the Brandenburg concertos and all four of the orchestral suites. He and Hugh Ross, director of the Festival Chorus, between them conducted five cantatas. Lukas Foss, pianist, played the A minor Clavier Concerto; and Ruth Posselt played the E major Violin Concerto. Gregor Piatigorsky gave a glowing performance of the C major Suite for unaccompanied cello. Vocal soloists in the cantatas were Uta Graf, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass-baritone. Several members of the orchestra played solo or concertino parts at one time or another. Georges Laurent, the orchestra's fabulous first

(Continued on page 16)

Krips Turned Back, Ravinia Officials Make Hasty Change

Chicago

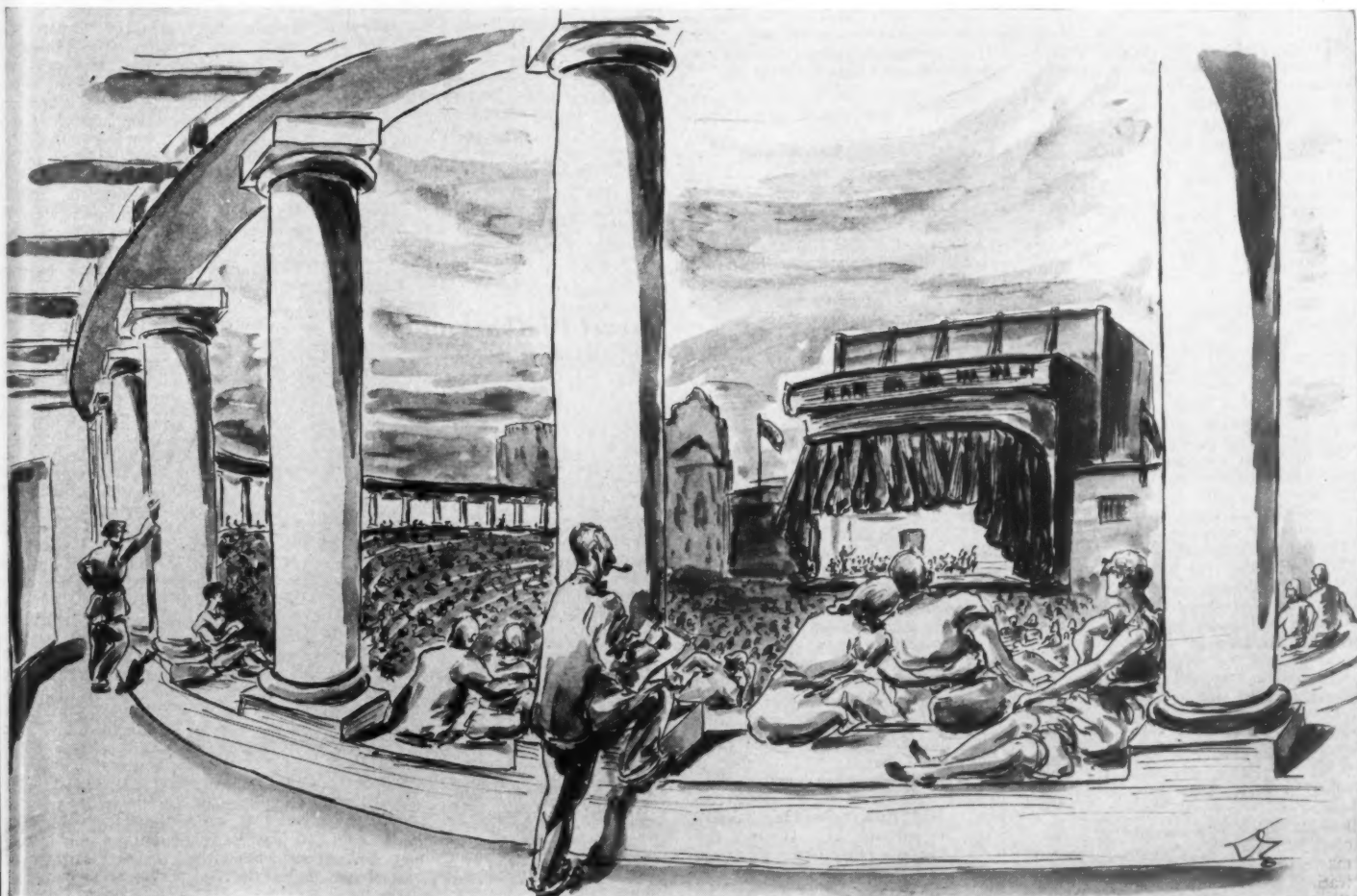
JOSEF KRIPS, conductor of the Vienna State Opera, who was to have made his American debut conducting the July 18 Chicago Symphony program at Ravinia Park, was detained by the United States Immigration and Naturalization Service when he arrived in New York on July 16. After spending two days on Ellis Island, he left this country "voluntarily" on the day he was to have appeared in Chicago.

Although Edward J. Shaughnessy, New York district director of the Immigration and Naturalization Service, emphasized that the Austrian conductor was departing of his own free will, Mr. Krips told reporters that he had been given to understand that he would have to go back to Europe at once or else be deported without a hearing. Upon questioning, Mr. Shaughnessy conceded that this version was substantially correct. There was no explanation of the ultimatum by either Mr. Krips or Mr. Shaughnessy. Mr. Shaughnessy would only state that "we have information that would require us to make a further study if he wanted to enter—that's all I can say."

Mr. Krips, who arrived by plane, accompanied by his wife, told his

(Continued on page 4)

A SUMMER NIGHT AT LEWISOHN STADIUM, AS SEEN BY B. F. DOLBIN



Chicago

(Continued from page 3)

story to reporters as he was starting his return trip to the Idlewild airport, where he and his wife departed on a Pan-American stratoscruiser bound for London. At the ferry slip, with immigration security officers standing only a few feet away, the couple spoke bitterly.

"No, we don't know why this has happened," Mrs. Krips said. In England, Queen Elizabeth has received us—and here, prison. We don't know why, we're not told why." Mr. Krips interrupted: "It is not that our papers are not in order. We received visas in 24 hours from the American Embassy in Vienna. All our American friends in Vienna were so happy about the trip."

The 48-year-old conductor said that he had appeared in many European countries since the war—"but never in Czechoslovakia, never in Hungary, never in Bulgaria, never in Yugoslavia." His only trip into Communist territory, he said, was in 1947, when he made an official visit to the Soviet Union to conduct ten concerts in Moscow and Leningrad. He insisted that he had undertaken this venture on orders from the Austrian government, and had accompanied a government mission.

"I have no politics," Mr. Krips said. "I was never in a party, not before the war, not during the war, not now. I'm for Schubert and Beethoven, not for any political party."

When it became known in Chicago that Mr. Krips would not be allowed to appear, Antal Dorati, who was to have ended his conducting engagement at Ravinia Park with the July 16 program, took over and conducted the works chosen by Mr. Krips for July 18—Mozart's Jupiter Symphony, Strauss' Till Eulenspiegel, and Schubert's Seventh Symphony. William Steinberg, who was to have conducted the concerts of July 25 through 30, agreed to come half a week earlier and take over the last three on the Krips agenda, those of July 20, 22, and 23 as well.

THE Chicago Symphony, when it reached the half-way mark of its fifteenth season at Ravinia Park, had prospered at the box office and in fund-raising. Although its programs, as in other years, had been unimaginative in content, although satisfactorily played. The new \$170,000 pavilion was posing minor acoustical problems, but less than \$18,000 of its cost remained to be raised, and Ravinia trustees were confident it all would be in before the end of the season without a single personal solicitation.

Eugene Ormandy offered the first novelty of the season on June 29, when he introduced Kent Kennan's Night Soliloquy, a brief, amiable, impressionistic piece that has as little depth as it has length. The remainder of the program included Brahms' Academic Festival Overture, Sibelius' Second Symphony, and Strauss' Death and Transfiguration. Mr. Ormandy's programs for July 1, 2, 4, and 6 were crowded with items like Prokofiev's Classical Symphony, Tchaikovsky's Romeo and Juliet, Rimsky-Korsakoff's Scheherazade, the Liebestod from Wagner's Tristan and Isolde, Franck's Symphony, Brahms' Variations on a Theme by Haydn, and Ravel's Second Daphnis and Chloe Suite.

Not until Mr. Ormandy's semi-final concert, on July 8, did the season come to life, and then it was principally because of the presence of William Kapell as soloist in Khachaturian's Piano Concerto. An audience of 9,165, largest in the orchestra's Ravinia history, although it did not match some of the crowds at the Rubinstein-Heifetz-Piatigorsky concerts last August, thronged to hear a masterful reading, powerful and penetrating. Mozart's G minor Symphony,



Josef Krips and his wife, Maria, wave from the ramp of the plane by which they departed "voluntarily" rather than face deportation on unspecified grounds

K. 550, and Strauss' Don Juan completed the program, and Ormandy concluded his two-week engagement the following afternoon with an all-Tchaikovsky program. He left behind him rumors that he would be back next summer as a resident musical director for Ravinia, to formulate a policy for the annual festival, which heretofore has been lacking in festivity because it has lacked a sense of direction.

Antal Dorati opened his first Ravinia engagement on July 11, with more interesting fare; but his collaboration with Mr. Kapell in Rachmaninoff's Second Piano Concerto was rough. A Haydn symphony and Prokofiev's Scythian Suite were given their first Ravinia performances, and the Overture to Weber's Oberon opened the program.

The smallest audience of the season to date was that of July 13, when Mr. Dorati played Mozart's slight Overture to Il Clemenzi di Tito and eight German dances. Kodály's Háry János Suite and Brahms' Second Symphony rounded out the program.

Zino Francescatti made his Ravinia debut a brilliant one on July 15, with his impassioned playing of Bruch's Violin Concerto, the poignancy of his playing and the warm sympathy of Mr. Dorati's accompaniment stirring another sizable audience into a mild ovation. The Overture to Rossini's La Cenerentola and Hindemith's Symphonic Metamorphosis on Themes of Carl Maria von Weber were played at Ravinia for the first time.

Mr. Dorati concluded his own engagement July 16, with a Sunday matinee of light music by Schubert, Strauss, Chabrier, Tchaikovsky, and Ibert.

THE Grant Park Symphony, which knows how to be festive without using the word "festival," is in the sixteenth season of free lakefront concerts (the sixth under the baton of Nicolai Malko), and is proving again that while it is not a virtuoso organization, it is a highly capable one, well drilled by its resident conductor and responsive to the desires of a long list of guest directors.

After Mr. Malko guided the first two concerts, on June 28 and 30, with Astrid Varnay, soprano, as the soloist, Alfredo Antonini took over on July 1 and 2 with an All-American Night program that attempted rather sketchily to indicate that members of many races have contributed to music in this country. Miriam Stewart, soprano, and Robert Weede, baritone, were the soloists. Mr. Antonini conducted his only other Grant Park concert of the season the following week end, when Herva Nelli, soprano, and

Nestor Chayres, tenor, were guest soloists in a Spanish-Latin American Night program.

The popular operatic series began on July 5, when Silvio Insana conducted members of the Chicago Park District Opera Guild in a concert version of Faust, with two singers to each of the principal roles. David Davis was soloist in Glazounoff's A minor Violin Concerto, under Mr. Walko.

Raya Garbousova's bowing was brilliant but her tone small when she appeared on July 7 as soloist in Saint-Saëns' Cello Concerto and Tchaikovsky's Variations on a Rococo Theme. Mr. Malko introduced a tedious novelty in Niels Gade's Overture to Ossian. In the July 12 concert, one of the season's more dignified, Robert McDowell conquered Chopin's E minor Piano Concerto in the face of the acoustical odds that sometimes beset lakefront music, and Leon Stein's efficiently scored Passacaglia proved a persuasive work.

Aaron Rosand, no stranger to Chicago audiences although he is only 23, triumphed on July 14, playing Tchaikovsky's Violin Concerto, which he had played with the Chicago Symphony, under Désiré Defauw, in 1944. Jorge Bolet made his Chicago debut on July 15, playing Tchaikovsky's B flat minor Piano Concerto, under Mr. Malko, and returned the following evening to play Schumann's Piano Concerto.

—WILLIAM LEONARD

Israel Philharmonic Conductors Announced

Upon his return from Israel to take part in the Berkshire Music Festival, Serge Koussevitzky announced that conducting responsibilities during the coming tour of this country by the Israel Philharmonic would be shared by himself and Leonard Bernstein. The ten-week tour is scheduled to begin on Jan. 7, 1951, in Washington. During the tour, which already includes sixty concerts, various other conductors who have conducted the orchestra in Israel will be invited to participate, Mr. Koussevitzky said. He also said that he would return to Israel in October for final tour preparations.

The evening after the Washington concert, the orchestra will play in New York at a fund concert and supper for the American Fund for Israel Institutions, to be held at the Waldorf-Astoria hotel. The fund contributes approximately \$90,000 to the orchestra's annual budget of \$450,000. The Israeli government contributes \$30,000, and the remaining sum is met by ticket sales.

—ALBERT GOLDBERG

Faust Staged As Opening Bill In Hollywood Bowl

LOS ANGELES—Although retaining the traditional title of Symphony Under the Stars, Hollywood Bowl opened its 29th season not with a symphony concert, which are steadily decreasing in number through the present program policy, but with the performance of Gounod's Faust, on July 7, 8, and 11.

Although at first blush Faust might not seem like an opera well suited to open air presentation on so large a scale, the imaginative stage direction of Vladimir Rosing and the setting and lighting of Rita Glover achieved some novel effects and in general accomplished a modernizing of the work without going too far afield in the search for something different.

Miss Glover's sets portrayed a street in sixteenth-century Leipzig and by means of sliding doors and transparencies interiors were used as well as the broad stretch of space before the stage structures. Faust's study, for instance, was revealed as a house at left stage, while the prison scene was played from the top of a turret in center stage. An unusual effect at the end cast the shadow of the cross of the cathedral on the high Hollywood hills that served as background, the Bowl shell having been removed for the occasion.

With Artur Rodzinski in the performance took on unusual musical values, for the full Hollywood Bowl Symphony Orchestra, which is substantially the Los Angeles Philharmonic—was employed, giving an unaccustomed symphonic quality to the score. Mr. Rodzinski's insistence upon rhythmic precision, dynamic contrasts, and alert tempos did much to rejuvenate the original attractiveness of the opera.

The energetic and sonorously sung Mephistopheles of Jerome Hines dominated the stage throughout, for despite the ingenuity of Mr. Rosing's stage direction, Mr. Hines was the only member of the cast who fitted into such a magnificent setting of the opera. Richard Tucker sang the title role in splendid style, but he was constantly dwarfed both by the stature of his Mephistopheles and the amplitude of the setting.

Nadine Conner sang the role of Marguerite charmingly even when the microphones blew her delicate voice up to heroic size. Stephen Kemalyan was a large-voiced Valentine, but sang with little distinction of style; Francis Barnes sang this role on July 11. According to Mr. Rosing's previously expressed convictions, the role of Siebel was assigned to a tenor, Gilbert Russell, who did little to make the change convincing at the opening performance; he was replaced by George Griffin on July 8. The roles of Martha and Wagner were competently sung by Katherine Hilgenberg and John Arnold Ford. Hugo Strelitzer was the chorus master and Amelio Colantoni the production co-ordinator.

Mr. Rodzinski conducted the first symphony concert of the season on July 13. The scheduled all-Russian program ran into a snag when the conductor's illness caused him to miss some rehearsals, necessitating the substitution of Beethoven's Fifth Symphony for Shostakovich's. The conductor was obviously not in best form during a shaky reading of the Overture to Geinik's Russian and Ludmilla, but took matters in hand to give a sturdy and eloquent interpretation of the Beethoven symphony. Dorothy Eustis, the soloist, attempted to play Rachmaninoff's C minor Concerto but lacked the necessary power, authority, and technical security.

—ALBERT GOLDBERG

Gluck And Spontini Operas Revived At Florence Festival

By GUIDO M. GATTI

Florence

THE thirteenth Maggio Musicale Fiorentino came to a close in the middle of June with a revival of Gluck's *Iphigenia in Aulis*, unanimously considered to be the most brilliant production of the entire festival. The opera was presented outdoors, in the Prato della Meridiana of the Giardino di Boboli, with Issay Dobrowen as conductor and Herbert Graf as stage director. The leading roles were sung by Adriana Guerrini, Elena Nicolai (not to be confused with Elena Nikolaidi, active in the United States), the tenor Gino Penno, the bass Boris Christoff (who is engaged for the 1950-51 season of the Metropolitan Opera), and the baritone Majonica. Deserving of the most prominent mention of all, perhaps, was the chorus of the Teatro Comunale in Florence, trained by Andrea Morosini. The evocative staging and the expressive musical interpretation attracted large audiences from all parts of Italy to the three representations that were given.

Carrying on in spite of conditions that were not in every way happy, the thirteenth Maggio Musicale nevertheless confirmed the vitality and the indispensability of the annual enterprise, which displays its most characteristic virtues in its remarkable outdoor productions—from *A Midsummer Night's Dream* and *Santa Uliva*, both given in 1933, to Gluck's *Alecse*, and the recent *Iphigenia in Aulis*.

At the Teatro Comunale, following a production of Lully's *Armide*, Spontini's *Olimpia* was staged. Although it dates from 1819, the Spontini opera was a complete novelty, for it was heard for the first time in Italy on this occasion. It is truly strange that so striking a work as *Olimpia* should not have enjoyed in our time the relative good fortune of *La Vestale*, to which, in my opinion, it is superior in both musical interest and dramatic effectiveness. *Olimpia* was conducted by Tullio Serafin, and sung by such well qualified artists as Renata Tebaldi, Miss Nicolai, the tenor Giorgio Kokolios, and the bass Giacomo Vaghi. The settings and costumes were designed by the painter Primo Conti, and the stage director was Carlo Piccinato.

AN extraordinarily—almost unnecessarily—vibrant performance of Strauss' *Elektra* was directed by Dimitri Mitropoulos and faultlessly sung in German by Marta Modl,

Anny Konetzni, Daniza Ilitsch, Fritz Klarwein, and Hans Braun. Mr. Serafin presented a complete version of Verdi's *Don Carlo* (the five-act version first given in Paris in 1867, with the prologue that was suppressed in subsequent representations). The chief singers were Maria Caniglia, Ebe Stignani, Mr. Christoff, Mirto Picchi, and Paolo Silveri.

Still another important event of the Maggio Musicale was the premiere of Luigi Dallapiccola's one-act opera, *Il Prigioniero*, composed to a libretto drawn from one of the *Contes Cruels* of Villiers de l'Isle Adam. Written in Dallapiccola's usual rigorous twelve-tone language, *Il Prigioniero* was extremely well received by the public, which was impressed by the force of the work—by its dramatic coherence, its many unexpected effects, and its irresistible expressive accents. Particularly admirable were the first scene, with the Mother; and the singing of the invisible chorus and the elaborate *ricercare* in the third scene, in which the Prisoner follows the light of illusion as he attempts to attain liberty. The musical aspects of the performance were handled in praiseworthy fashion by Hermann Scherchen, the conductor, and Scipione Colombo, the baritone who undertook the protagonist's role. The stage direction and décors were less convincing.

The other major offerings of the Maggio Musicale were Donizetti's *L'Elisir d'Amore*, with Beniamino Gigli and Margherita Carosio; guest performances by the Paris Opera Ballet, whose success by no means equalled that of the Sadler's Wells Ballet a year ago (the most interesting ballet was Milhaud's *Salade*); and Prokofiev's *Chout*, choreographed by Aurel M. Milloss, which did not receive the public attention it deserved, because it was given in double bills with *Elektra* and *Il Prigioniero*.

DURING the early part of the Maggio Musicale, from May 13 to 19, there took place the seventh Congresso Internazionale di Musica, initiated and organized by this correspondent, and devoted entirely to the subject of film music. Ildebrando Pizzetti presided, and many noted film composers from Italy and abroad participated in the discussions. Among the Italian musicians present were Pizzetti, Petrassi, Veretti, Masetti, Vlad, Previtali, and Cocognini. France was represented by Roland-Manuel, Yves Baudrier Thiriet, and Auric; and England by Rawsthorne,



An outdoor performance of Gluck's *Iphigenia in Aulis*, conducted by Issay Dobrowen and staged by Herbert Graf, of the Metropolitan Opera Association, was one of the leading events of the thirteenth annual Maggio Musicale in Florence

Frankel, and Hopkins. Visiting musicologists included Schaeffner, Schloezer, Strobel, Vredenburg, Mellers, and Keller. The United States was represented by Daniele Amfitheatroff, a delegate of the Academy of Motion Picture Arts and the Screen Composers Association.

Looking back over the whole 1949-50 season in Italy, any objective judgment must award the leading position to the Teatro San Carlo, in Naples, on account of the originality of its repertoire and the faithful artistic qualities of the greater number of its productions. Whether the San Carlo will succeed in maintaining its pre-eminence in other seasons the future alone can tell; but the augury is favorable, for its present high standard has been attained not at a single stroke but little by little, under directors whose functions are well clarified and co-operative. The San Carlo profits from the guidance of Di Costanzo, its superintendent, and also from the wise guidance of the musicologist Guido Pannain, who may be described as the "grand old man" of Naples' most important theatre.

One of its outstanding productions, which attracted critical attention all over Italy, was the presentation, under the direction of Karl Bohm, of Alban Berg's *Wozzeck*. This production, seven years after the Italian premiere at Rome, confirmed the right of *Wozzeck* to a full place in the contemporary operatic repertoire, by virtue of its power to produce a moving effect even upon an audience uninitiated in the mysteries of atonal music. A similar opinion may be derived from the Naples performance of Pizzetti's *Vanna Lupa*, which had previously aroused such great admiration in the Florentine public when it was given its world premiere at the 1949 Maggio Musicale that I predicted enduring success for it.

OTHER San Carlo productions, interesting for a variety of reasons, were Wagner's *Parsifal*, given in German, uncut; Paul Dukas' *Ariane et Barbe-Bleu*; Rimsky-Korsakoff's *The Immortal Kastchei*; Paisiello's *La Nina Pazza Per Amore*; and Errico Petrella's *I Promessi Sposi*. The Petrella opera, revived, after many years of silence, in an edition by Guido Pannain, revealed attractive moments in the midst of a greater number of pages that were wholly inadequate to characterize and express the sentiments of the libretto Antonio Ghislanzoni made, not without impudence, from the celebrated novel by Alessandro Manzoni.

The praise I have accorded to the San Carlo is not intended to suggest that no valuable enterprises were realized in other Italian theatres. At the Teatro alla Scala, in Milan, many ad-

mirable performances were given—particularly those directed by Victor de Sabata, despite critical objections to his interpretations of Puccini's *La Bohème* and some other works. A revival of Luigi Cherubini's *Lodoiska* constituted a respectful act of homage to the memory of the Florentine composer, whose reputation rests primarily upon his symphonic and choral music—above all else upon the Requiem Mass, which received several performances in the course of the past season. Though the Milan staging of Heinrich Sutermeister's opera *Raskolnikoff* met with favor, it cannot be said to have constituted a singular example of either beneficence or audacity. Nor did the *sacra rappresentazione* *Il Nazareno*, which ended the season at La Scala, add to the reputation of Lorenzo Perosi.

The most valuable novelty of the year at La Scala—though it did not win the audience—was G. Francesco Malipiero's latest opera, *L'Allegra Brigata*. Possibly this work by the Venetian composer, written in 1943, is not suited to a theatre of such large dimensions as those of La Scala. Be this as it may, the score, modelled after the type of "backcloth opera" represented by the *Sette Canzoni*, seems to me to contain some of the most convincing music Malipiero has written for the theatre since Torneo Notturmo (1929), and to surpass by far all of his Shakespearean and classical operatic tragedies of the past twenty years.

Another feature of the season at La Scala was the appearance, with the ballet, of Margot Fonteyn, of the Sadler's Wells Ballet, and Yvette Chauviré, formerly of the Paris Opera Ballet.

The activities of the Rome Opera must inevitably be classed with those of other minor opera houses, for that institution has not succeeded in overcoming the latest of its chronic crises.

Munich Holds Bach Festival

MUNICH.—A Bach Festival was held in here from June 13 through June 18, under the sponsorship of the Munich Bach Society. The Mass in B minor, the Passion According to St. Matthew, the Art of Fugue, the Musical Offering, the Coffee Cantata, and all of the Brandenburg concertos were included in the programs. The Bavarian State Orchestra, the Munich Philharmonic, the Philharmonic Choir, the Munich Musicians' Orchestra, the Teachers Singing Society, the Rudolf Lamy Choral Society, the Döbereiner Chamber Music Circle and the Heinrich Schütz Circle were among the participating organizations.



Olimpia, an all-but-unknown opera by Gasparo Spontini, composer of *La Vestale*, was staged at the Teatro Comunale in the course of the Maggio Musicale. The performance, conducted by Tullio Serafin, was the first ever given in Italy

Cincinnati Summer Opera Extends Season By A Week

By MARY LEIGHTON

Cincinnati

THE 29th season of Cincinnati Summer Opera opened on July 2 at the Zoological Gardens. In order to safely negotiate the dangerous first two weeks, during which period last summer poor attendance exhausted the guarantee fund and threatened an unscheduled closing of the season, only four weeks instead of the customary six were announced. However, attendance during the first two weeks this year warranted extension to a five-week season, making the closing date Aug. 5. Also, instead of offering a different opera six nights a week with changes of cast in late season repeats, this year three operas, including repeats with the original casts, made up the weekly schedule. Robert L. Sidell has become managing director since the death, in April, of Oscar Hild. Fausto Cleve, in his seventeenth year as musical director, is sharing conducting duties with Paul Breisach, Ernesto Barbini, Otto Lehmann, and Mario Mazzoni.

The three operas offered during the first week were Samson et Dalila, on July 2 and 6; Madama Butterfly, on July 4 and 7; and Der Rosenkavalier, on July 5 and 8. Ramon Vinay and Winifred Heidt, whose fine teamwork has made Samson et Dalila popular here, again had the title roles. Mr. Vinay, in superb voice, gave a vital, sincere, and consistently moving portrayal of Samson. Aside from her insecure high tones, Miss Heidt's vocal quality was lush and beautiful. Other members of the cast were Virgilio Lazzari, who was, as always, impressive as the Old Hebrew, George Tallone, Wilfred Engelman, Angelo Pilotto, Lloyd Harris, and John Alexander, who made his debut as the Second Philistine. Mr. Alexander is one of a number of local singers assigned to minor roles this year. Mr. Cleve conducted with his customary regard for detail, dramatic climax, and broad and balanced ensemble.

The debut of Tomiko Kanazawa as Cio-Cio-San in the Fourth of July performance of Madama Butterfly attracted record attendance, and there were several hundred standees for the repeat performance on July 7. She had poise and assurance and acted the part with charm and realism. Eugene Conley, making his first appearance here, was excellent in both voice and stage manner as Pinkerton. George Chapliski was a resonant and natural Sharpless. Rose Marrone sang well as Suzuki, but her movement needed improvement. Others in the cast were Gloria Ware, Mr. Tallone, Mr. Engelman, and Mr. Harris. Mr. Cleve conducted with authority.

A GOOD, but less experienced, cast of performers appeared in Der Rosenkavalier, which was conducted by Mr. Breisach. Irma Petina, making her Cincinnati Summer Opera debut as Octavian, was especially attractive in humorous action. As Baron Ochs, Lorenzo Alvary won the audience with the wit, musical intelligence, and assurance of his characterization. Stella Roman might profitably have lightened the tragic characterization, that she gave to the Marschallin's middle-aged disillusionment, but she sang beautifully, and was strikingly attractive in the period costumes. Laura Castellano was a satisfying Sophie. Wally Cleve, youngest daughter of the musical director, was a graceful and animated Mohammed. Others in the large cast were Ode Haskins, Mr. Tallone (in three roles), Mr. Harris, Miss Ware, Elizabeth Pritchett, William Horne, Karl



Stella Roman, soprano, receives the congratulations of Ray Nemo, administrative director of the Zoo Opera

Laufkoetter, Mr. Engelman, and Flora Cingolani. Lucien Prideaux, premier danseur and ballet master, was the hairdresser, and Anthony Stivanello, the stage director, was Leopold. Local singers who took minor roles were Isleta Gayle, Mr. Alexander, Kathryn Debnar, Dee Sherman, and Joyce Jones.

Aida, which opened the second week on July 9, brought forward an experienced and familiar cast of principals. Kurt Baum was Radames; Margaret Harshaw, Amneris; Miss Roman, Aida; Angelo Pilotto, Amonasro; Mr. Harris, the King of Egypt; Mr. Tallone, the Messenger; and Miss Pritchett, the Priestess. Mr. Breisach conducted.

In the performance of Carmen on July 11, Miss Petina took the title role for the first time in Cincinnati. Although her personality was not dynamic enough to dominate the ac-



Tomiko Kanazawa, a newcomer to Cincinnati, with Eugene Conley in the Madama Butterfly first-act finale

tion, she sang with considerable dramatic forcefulness. Mr. Vinay was an excellent Don José, and Miss Castellano a convincing Micaela. Others in the cast were Mr. Chapliski as Escamillo; Edward Doe as Zuniga; Mr. Engelman as Morales and Dancairo; Mr. Tallone as Remendado; and Miss Ware and Miss Pritchett as Frasquita and Mercedes. Mr. Cleve conducted.

In the July 12 performance of La Traviata, Robert Weede received his usual enthusiastic reception as Germont. Lucia Evangelista and Charles Kullman shared in the generous applause as Violetta and Alfredo. Commendable support was given by Miss Jones as Flora; Mr. Engelman as Baron Dauphol; Mr. Tallone as Gaston; Miss Ware as Annina; and Mr. Harris as Dr. Grenvil.

Lucien Prideaux and Lydia Arlova, who were in charge of the ballet, have achieved new success this summer. The dance episodes in Samson et Dalila, Aida, La Traviata, and Carmen have aroused only slightly less enthusiasm than that of the favorite singers in the company.

St. Louis Opens Summer Opera

St. Louis

LOEWE'S musical comedy, Brigadoon, provided a spectacular opening bill, on June 8, for the 31st season of the St. Louis Municipal Opera in the big open-air theater in Forest Park. With a cast including seven members of the original and road companies, the best ballet in many years, and an ensemble effectively trained by Edwin MacArthur, the musical director, Brigadoon gave pleasure to large crowds during the first eleven days of the season. John Kennedy was the stage director. Watson Barratt's settings took advantage of the natural beauty of the theater. Subsequent productions are Rosalie, East Wind, Of Thee I Sing, Robin Hood, Lady in the Dark, The Desert Song, The Pink Lady, a Rodgers and Hammerstein festival, and Carousel. The season will close on Sept. 3.

Arturo Toscanini and the NBC Symphony enticed listeners from many distant points to join the huge St. Louis audience in the Fox Theater, on May 13, for the orchestra's appearance under the local auspices of Entertainment Enterprises. A wildly enthusiastic audience heard the Overture to Rossini's La Scala di Setta; Beethoven's Eroica Symphony; Strauss' Don Juan; Debussy's La Mer, and several encores.

The final concert of the St. Louis Philharmonic, Gerhard Schreith, con-

ductor, took place in Kiel Opera House on May 4. In a Mozart concerto, young Margery Burger was piano soloist. The orchestra also assisted in the final concert of the Civic Chorus, under Mr. Schroth's direction, on May 18. Barbara Watkins, contralto, was soloist in Brahms' Rhapsodie and Nanie.

The tenth annual Bach Festival, from May 4 to 7, was by far the most impressive and best attended series of concerts in the history of the enterprise. Under the artistic direction of William B. Heyne, the festival opened with a chamber-music concert in Graham Memorial Chapel of Washington University, conducted by Frank Llewellyn Harrison of the university faculty. The Third Brandenburg Concerto and the First Suite, in C major, were the principal works in the program. In a program at the Wednesday Club Auditorium on May 5, under the direction of Leo Sirota, Dorothy Koomjohn played the Piano Concerto in D major; Robert Harper, Chester Sandridge, and John Goss, the Sonata in B flat major, for two flutes and piano; Frank Mader, Robert Bergi, and Robert Rosser, the Sonata in C major, for two violins and piano. The A minor Concerto, for four pianos, completed the program. On May 6, at the Scottish Rite Cathedral Auditorium, Mr. Heyne presented the chorus in a miscellaneous program, accompanied by an orchestra of St. Louis Symphony players. Komm, Süßer Tod and the Fourth Brandenburg Concerto were followed by a stirring performance of the Cantata No. 28 and the Magnificat, with Ellen Faull, soprano; Pauline Pierce, contralto; Glenn Schmittke, tenor; and Bruce Foote, bass, as soloists. On the afternoon of May 7, Mario Salvador played an organ recital in the St. Louis Cathedral. In the evening, Mr. Heyne conducted a superb performance of the Mass in B minor with the soloists who had appeared the previous evening. The singing of the chorus was majestic in its beauty of tone and precise in its attacks. Martin H. Stellhorn was at the organ.

The opera department of the St. Louis Institute, under the direction of Ladislao Vaida, presented D'Albert's Tiefland, in English, at the Hanley Junior High School Auditorium on May 16. On May 22, the Institute Chorus, conducted by William B. Heyne, presented Haydn's Spring, Debussy's The Blessed Damosel, and Kodaly's Te Deum.

The closing weeks of the musical season included recitals by Mildred Dilling, harpist; Joy Hughes Zibart, dancer; and William Battaile, tenor. Eloise Polk Wells, pianist, played the final program on the Artist Presentation Committee series, at the Wednesday Club Auditorium. Miss Wells is now a mature artist, though still very young.

—HERBERT W. COST

Springfield Symphony Concludes Sixth Season

SPRINGFIELD, MASS. — The Springfield Symphony, now making plans for its seventh season, looks back on a year distinguished by its three performances of Beethoven's Ninth Symphony. Within four days the work was given here, at Mount Holyoke College, and at Smith College. So successful were the out-of-town concerts that expansion of the orchestra's itinerary next season is under consideration.

Alexander Leslie, conductor of the Springfield Symphony and of the Young People's Symphony, both under the auspices of the Springfield Orchestra Association, presented a total of fifteen concerts during the 1949-50 season, the largest number in the association's six-year history. The major orchestra played five concerts in the regular series, two for children, two out of town, and one Pop concert. The Young People's Symphony gave one concert for adults, two for school children, and two out of town. The soloists in the regular series included Lukas Foss, pianist; James Stagliano, horn player; Donald Dame, tenor; and Marilyn Crittendon, concertmaster of the orchestra. In the performances of Beethoven's Ninth Symphony the soloists were Gladys Kuchta, Mary Davenport, Joseph Laderoute, and Norman Scott. The Symphony Chorus, which sang in the symphony, is sponsored by the orchestra association and is directed by Prescott Barrows, organist and choirmaster of the Trinity Methodist Church. Mr. Barrows conducted the chorus in its annual performance of Handel's Messiah. The soloists with the Young People's Symphony were Claudia Davis, clarinetist; Arthur Lessing, cellist; and Frederick Rzewski, twelve-year-old pianist. Miss Davis and Mr. Lessing are members of the orchestra.

The Friends of the Symphony, an organization devoted to furthering the interests of the orchestra association, is now conducting its annual fund campaign. If the fund becomes large enough, some of the orchestra players will be hired on a seasonal basis, instead of from concert to concert, under the current arrangement.

—W. HARLEY RUDIN

Mozart Operas Reopen Glyndebourne

By ARTHUR JACOBS

London

THE Glyndebourne Opera Company, in its finely equipped 600-seat opera house on a country estate sixty miles from London, began on July 6 its first postwar Mozart festival. During three weeks, seven performances each were given of *The Abduction from the Seraglio* and *Così Fan Tutte*.

Since the war, the Glyndebourne organization's main achievement had previously been the foundation and direction of the Edinburgh Festival, at which the production of opera has been its direct responsibility. This Mozart season at the parent theatre marked a return to the activity that, from its beginning in 1934, made the Glyndebourne Opera Company famous. The prewar team of Fritz Busch, as conductor, and Carl Ebert, as stage director, was once in charge. Among the notable visitors to the performances was the manager of the Metropolitan Opera, Rudolf Bing, who headed Glyndebourne's administration before the war.

Unlike the two London opera houses, Covent Garden and Sadler's Wells, Glyndebourne as yet receives no state aid. John Christie, owner of the estate and founder of the organization, has been finding financial support from the John Lewis Partnership, one of London's leading firms of retail stores. "Only with their considerable help have we been able to finance this season," declared a program note signed "John and Audrey Christie" (Mrs. Christie formerly sang as Audrey Mildmay.) It is, however, an open secret that Glyndebourne is negotiating with the Arts Council of Great Britain for state aid during next year, when its season will rank high among the musical attractions of the 1951 Festival of Britain.

GLYNDEBOURNE'S present financial loss amounts to about £1,000 for each evening's performance, in spite of admission prices that are high by London standards. These prices are an insuperable barrier to humbler lovers of music, for whom there is the additional difficulty of leaving London before 4 p. m. in order to catch the rise of the curtain at 5:30. Mr. Christie likes to think of his audience as being a musical rather than a social élite. Having more than once heard this audience break in with applause for a singer's aria before the orchestral postlude was finished, I doubt it.

Covent Garden and Sadler's Wells, being permanent repertory companies, perform Mozart in English. Glyndebourne, presenting a brief festival and using an internationally-recruited cast, maintains its custom of presenting each opera in its original language. British music-lovers have been observed struggling to make "Die Entführung aus dem Serail" trip as readily off the tongue as does the more familiar shortening to "Il Seraglio."

The *Abduction from the Seraglio* (to adopt a handy neutral designation) here received a suitably bright and colorful production. The opera is rarely given in Britain. But Blondchen, after all, is English and proud of it; and it was a happy moment at Glyndebourne when Osmin, repulsed by her stubbornness, could turn and directly apostrophize his audience with "O Engländer, seid ihr nicht Thoren; ihr lasst euren Weibern den Willen!" Osmin, indeed, sung by the Hungarian bass Endre Koréh, stole the performance. A newcomer to British opera audiences, this singer descended easily to Mozart's low Ds and Es, and even threw in a low C that Mozart never wrote but, surely, would have liked to. Nor was there



Roger Wood

At Glyndebourne, Blanche Thebom receives the congratulations of Fritz Busch and Carl Ebert on her certificate of award as the Woman Singer of the year in Musical America's Annual National Poll of Serious Music on the Air

any undue weakening in his higher tones. His characterization was equally remarkable. The Pasha's major-domo never became uncouth, never ceased to evoke sympathy even at his most villainous, nor ever belied the essentially comic nature of the music.

AN Italian soprano, Aldo Noni, known from her Edinburgh Festival appearance last year, was a wholly agreeable Blondchen. Murray Dickie, Covent Garden tenor, had a rather light and affected speaking voice as Pedrillo, but sang finely, especially in the serenade, in Mohrenland. The music of Belmont, who as a character is the least interesting of the principal parts, was sung well by Richard Holm. Ilse Hollweg, even making allowance for an attack of first-night nerves, was a disappointing Constanze, for her voice, although agile enough for even Martern aller Arten, was thin and unappealing. The speaking part of the Pasha Selim was played by Anton Walbrook, the Austrian-born star of many British films and plays. Starting off rather too soul-

fully, as though he had wandered accidentally into Turkey from a Tchekov orchard, he rose later to the proper imposing demeanor.

Miss Noni appeared also in *Così Fan Tutte*. She was a pert yet charming Despina, sometimes a little rough in recitative but admirable in arias and ensembles. The ensemble singing, which is the first necessity of this opera, could hardly have been better. It was admirable alike in clarity, in the matching of timbre, and in the balance of strength between the voices. Sena Jurinac, the Yugoslavian soprano who sang Dorabella at last year's Edinburgh Festival, now yielded that part to Blanche Thebom, and herself made a sparkling Fiordiligi. The full tones of Miss Thebom, who was making her first operatic appearance in Britain, contrasted sufficiently with Miss Jurinac's lighter voice, without impairing their compatibility as duettists. Both acted well, with Miss Thebom hitting the mock-tragic manner to a nicety when it was called for; both contributed some fine solos, notably Miss Jurinac's *Per pietà*, hamp-

ered only by her seeming inability to pronounce the Italian "qu" sound. Erich Kunz was a capital Guglielmo, with Richard Lewis as Ferrando, and Mario Borriello, as Don Alfonso, almost as good.

THE skill of Fritz Busch as musical director showed results on all sides—in the lively but unhurried tempos, in the expressive solo ringing, in the verve of the chorus, and in the splendid playing of the Royal Philharmonic Orchestra (Sir Thomas Beecham's men). He consented, however, to yield to the clock and make several substantial cuts, including Ferrando's *Ah, lo veggio*. The continuo for the recitative in *Così Fan Tutte* was played on a piano by Mr. Busch himself, in a rather dry manner, without arpeggios or other ornaments.

Carl Ebert's excellent staging of this opera was essentially that seen at the Edinburgh Festival last year, with costumes and scenery by Rolf Gerard that had just the right suggestion of artificiality. Mr. Ebert, too, emphasized the artificiality of the action through the parallelism of gesture between the two ladies and between the two officers. There were many happy and perceptive touches—Don Alfonso's final action, for instance, was to give Despina money, not (as in some other productions) to pair off with her.

The same designer did a pleasant though more straightforward job with *The Abduction from the Seraglio*, but here Mr. Ebert was over-fussy with the stage action. There was too much incidental and irrelevant business, mainly for comedy's sake; and the gestures imposed on singers during their arias was sometimes distracting, particularly so with Miss Hollweg.

Meticulousness in both the musical and the stage direction is the special pride of Glyndebourne. However, accidents do occur. At a mid-season performance of *Così Fan Tutte*, the lights in two of the candelabra on the stage flashed and flickered for minutes on end. But certainly there was a refinement and polish about the two performances that raised them to festival level. The Glyndebourne management hopes to present a company in the United States, perhaps next year.

Annual Ring Cycle At Covent Garden

By EDWARD LOCKSPEISER

London

THE two presentations of Wagner's complete Ring cycle at Covent Garden have not, on the whole, had an enthusiastic reception. This coolness of response is justifiable as far as the productions and the achievements of several of the soloists have been concerned, although it is necessary to consider as a mitigating circumstance the practical difficulty of assembling a cast from several countries and attempting to weld their disparate capabilities and conceptions into a homogeneous whole.

The heroine of this latest Covent Garden presentation of the Ring was beyond doubt the extraordinary Kirsten Flagstad, whose noble voice as Brünnhilde has been acclaimed by nearly all our ardent Wagnerians, and London has many, as among the greatest in living memory. Set Svanholm was an expert Siegfried; Ludwig Weber's magnificent Hunding was something of a revelation; and other parts were taken, more or less commendably, by Andreas Böhm as Wotan, Sylvia Fisher as Sieglinde, Edith Coates as Fricka, Erich Zim-

merman as Mime, and Jean Watson as Erda. Karl Rankl, who conducted the two cycles and also the two performances of *Tristan und Isolde*, with Mme. Flagstad and Mr. Svanholm in the title roles, demonstrated himself, as in previous years, to be a conductor of style and authority. This was accomplished despite some blemishes in the orchestral playing, which, however, received undue emphasis in some sections of the press.

It cannot be denied that an unfortunate element of snobbery on the part of the Covent Garden public mars the Ring presentation—a particular brand of Wagnerian snobbery that insists on comparing, with inevitably unfavorable results, the efforts of the individual members of a temporary, cosmopolitan company with the ideals of bygone productions whose quality has been apotheosized and made almost unattainable by the fondness of memory.

There are, to be sure, many aspects of the London performances of the Ring that, by the orthodox standards of Wagnerian production, fall short of an acceptable level. Acting, lighting, and settings are all equally old-fashioned and fusty. Singers bring

their own costumes with them, and each presents his role as he is accustomed to presenting it in Zurich, Milan, or Amsterdam. The art of production would seem to be a factor that is virtually absent from the enterprise. While progress has been certainly made at Covent Garden in the evolution of an indigenous English style of opera production, the Ring performances take its audiences straight back to the more faithless prewar epoch of the opera house—the etiolated epoch of stars bright and less bright.

Invidious comparisons aside, the principal criticism should be directed against Covent Garden's refusal to conceive the Ring as a work still sufficiently vital to inspire a fresh approach to its production. After seeing the bright Glyndebourne productions of Mozart and Verdi operas under the direction of Carl Ebert, or at Covent Garden the controversial production of *Salome* or the vital new staging of Boris Godunov, the conclusion is inescapable that our mid-century musical London has lost its faith in Wagner.

London is the only capital in
(Continued on page 26)

Activity On The French Musical Stage

By HENRY BARRAUD

Paris

IN its prodigality, and in the number and scope of the new works it brought to light, the spring and early summer musical season in Paris was by far the most brilliant of any since the war. It assumed a special significance, moreover, from the fact that its most important events took place in the theatre rather than in the concert hall. The list of novelties included two works that may properly be classified as operas, and one ballet of traditional cast, as well as one of the hybrid spectacles that result from the search for an intermediary formula between the lyric theatre and the ballet.

Whether one formula or another offers the greater promise for the future of the musical stage may be a matter for debate. In any case, it is evident that French composers (and, it is safe to say, European composers generally) are making an earnest attempt to propose more or less fresh solutions for what we are in the habit of calling the crisis of the lyric theatre. This problem assumes a different shape in Europe than in the United States, which has no comparable established tradition, and where operatic production on any ponderable scale takes place only in a few of the largest cities.

Until about fifty years ago, the essential musical life of a considerable part of Europe was concentrated in the lyric theatre. During the tremendous development of the German symphonic school in the nineteenth century, Italian musical production continued to be directed exclusively toward the stage; and in France, apart from the activity of Hector Berlioz and various lesser lights, the orientation was essentially the same.

In Italy and France today, the production of pure music has caught up with the production of dramatic music. But it is impossible to ignore the enormous artistic capital that has been invested in the lyric theatre. In order not to let this investment gradually lose its value, there is a need to keep the lyric theatre alive through productions that continually renew its vitality. Yet a number of circumstances—more of them economic, perhaps, than artistic—have caused both composers and the public to lose interest in theatre music over the past half-century.

THIS state of affairs is particularly apparent in France, for the Italian lyric theatres have retained a faithful public, and the German audience seems to make an important demand for stage works. A desperate effort is now being made in France to revive our lyric stages, many of which seem to have become moribund. The larger cities, with decidedly meagre assistance from the French government, are devoting significant sums to the encouragement of their municipal opera houses, in the face of large deficits; and the new works they are producing are awakening genuine interest.

A token of this interest was the transplantation of the entire Parisian critical force to Bordeaux in early May, to attend, at the Bordeaux Festival, the premiere of Jean Françaix' opera *La Main de Gloire*. The visiting Parisians were confounded with admiration by the splendor of the décor and staging. The theatre at Bordeaux provides an exquisite and sumptuous setting for a work of a spectacular order. Built in the eighteenth century by the celebrated architect Louis, this architectural jewel is widely considered to be the most beautiful theatre in the world. In recent years it has been provided

with up-to-date mechanical equipment rivalled in France only by that of the Paris Opéra.

Because the new Françaix opera was awarded a production of the highest scenic standards, it was possible to assess not only the theatrical result an informed stage director—M. Vanni-Marcoux—and a gifted musician could derive from a work well conceived for the stage, but also the appeal of the work to a public weary of the commonplaces of the standard repertoire.

THE subject matter of Françaix' *La Main de Gloire* is drawn from a story by Gerard de Norval. One of the greatest and most mysterious of the French romantic poets, and the author of works marked by devotion to the occult and full of foreshadowings of modern surrealism, De Norval, in an attack of madness, finally hanged himself one night in a little Paris street in the district of the Hôtel de Ville.

The libretto recounts, in a style compounded of buffoonery, fantasy, and tragedy, the story of a young man who has a magician cast a spell over his hand, in order to insure his advantage in a duel which he has maladroitly allowed himself to be drawn, for the sake of making an impression on his sweetheart. The hand, of which he is no longer the master, leads the young man from one crime to another, and ultimately to the gallows. The whole course of events has been foreordained by the magician, who is eager to obtain the hand of a man who has been hanged, inasmuch as the malefic virtues of such a hand are attested by the Cabala. In treating this libretto, Françaix has given it the proper savor—a mixture of comic jest, truculence, and horror—in a manner that is very personal, very lively, and, in the final scene, altogether engrossing.

The press, on the whole, received the opera well, although not without reproaches to the composer for a certain monotony that resulted from its undue length. The work will no doubt be improved by the cuts the composer made immediately after the single performance in Bordeaux. To my own taste, which has always been pleased by the ingenuous, clear, and spontaneous attributes of Françaix' music, *La Main de Gloire* represents everything that is best in his work, although I cannot help wondering whether he has not ransacked his own earlier scores a bit too extensively.

Perhaps the composition of music for the stage demands an aesthetic at once more rudimentary and more refined than that manifested by *La Main de Gloire*. Perhaps, also, the abundance of text has restricted him too consistently to a syllabic and rather precipitate declamation. However this may be, *La Main de Gloire* must be accounted one of the most original stage works produced in France in a long time. Let us hope and trust that it will enter the repertoire of the Paris Opéra without delay.

SHOULD *La Main de Gloire* be added to the schedule of the Paris Opéra, it will take its place alongside Darius Milhaud's *Bolivar*, which was installed there in May, with a resultant fracas. I say "fracas" in the fullest sense of the word, for the premiere of *Bolivar* created even more noise in the press and in the audience than on the stage and in the orchestra pit—where there was no want of noisy *tuttis*.

Fate has evidently determined that Milhaud's career should unfold, in France at least, in the midst of

tumult and shouting. The day after the first performance of *Bolivar* one journalist, known for his conservative stand and his love of polemics, wrote a funeral oration over the opera, as though its demise had been officially established and universally recognized. This article was the lighted fuse that led to an explosion of arguments for and against *Bolivar* and its composer—arguments in which many people whose judgments, whether favorable or unfavorable, are ordinarily marked by reserve and qualified by a thousand nuances took violent part.

With Francis Poulenc in the lead, Milhaud's friends wrote letters of protest to the press, and were answered by rebuttals from those who held opposing views. Colorful anecdotes made the rounds of the salons, and were echoed in foreign publications before they could be disavowed by those who were alleged to be involved in them. The public, alerted by the controversy, stormed the ticket windows of the Opéra, and filled the theatre for each repetition.

Meanwhile, Milhaud, remaining objective throughout these proceedings, made cuts in the score and brought it down to more humane proportions. The chief objection to *Bolivar* was based on its great length. The French public, predisposed toward conciseness, experienced difficulty in not weakening during the progress of a spectacle that lasted nearly four hours by the clock.

TO arrive at a definitive judgment of *Bolivar*, it is necessary to see it in what will probably be its definitive form. Milhaud's modifications, however, have not altered its structure or changed the sequence of the imposing scenes that make the opera one of the most amazing spectacles to be encountered anywhere. The production provides no less than a revolution, an earthquake, and a retreating army crossing the Andes, in a setting that drifts little by little before the eyes of the spectator, taking him from one side of the mountain range to the other.

In a banal realization, these devices of staging might have reduced *Bolivar* to the level of a *revue à grand spectacle*. They were given stature, however, by the striking decorative conceptions of Fernand Léger, who was given the challenge of devising a visual investiture worthy of the aims of the work, and of designing suitable costumes. The celebrated painter accomplished his task with a mastery unrivalled in present-day scenic design. The settings and costumes of *Bolivar* constitute an incomparable masterpiece of composition, color, and dramatic power. In the production as a whole, they play an active role that stands out on the boldest relief.

Much may be said about the libretto. Despite its scenic implications, it is the most debatable feature of the opera, since it is not sustained by any real continuity or progression of dramatic actions. The evening is chopped up into a number of episodes that are dramatically autonomous, and held together only by a thread of historical events that are virtually unknown in Europe.

The detractors of Milhaud's music seem to have charged against it with the blind delusion of a bull excited by the red cloth of a matador. In the forty years that this astonishing natural phenomenon has produced an uninterrupted flow of music that he seems to have neither the wish nor the power to control, one would think that we could have learned to navigate these tumultuous waters without being submerged by them.

This is the only requirement Milhaud makes of his audience—that they listen. Bolivar, like most of his major works, contains enough discoveries and enough beauties to supply ten operas of good size. A more miserly musician who cut and polished even a tenth part of the rough diamonds washed down by this torrent would be able to command the admiration of his bitterest enemies. But it is not in Milhaud's nature to exploit his riches. He turns them over to us without counting them, without classifying them, and without giving them the artifice of a setting that would make us admire each one for its special value. His is an unexampled prodigality, which sometimes distracts the listener by not giving him time to catch his breath. In *Bolivar* it is possible to follow the long road on which Milhaud takes us without ever discerning the peaks that are right at hand. It is easy to excuse the listener who overlooks his opportunity. But his oversight merely imposes upon him the obligation to return to the next performance. Many members of the audience, to my knowledge, have done so, and have come away converted.

Nobody who does not wish to need admire the harsh harmonic language of Milhaud, his massive style, his baroqueism. But it is impossible to refuse admiration to the violently colored poetry of the scenes that are built on South American folk themes, or to the broad, fresh lyric flights of the scene depicting the passage of the Andes—a rare example of success in the epic genre, so challenging to a musician. Most unassailable of all, perhaps, is the scene—marked by a vehemence and an audacious cruelty never equalled—in which the Spanish soldiers, in a moment of victory, seize the women of the revolutionary forces and require them to dance at a horrifying ball whose chief entertainment consists in the execution of one of their number.

These scenes of brutal realism were a perpetual danger to Max de Rieux, the stage director, but he was able to handle them with a remarkable sobriety that nevertheless did not rob them of dramatic intensity. The uniqueness of its spectacles would suffice in itself to establish the success of *Bolivar*, without seeking confirmation from the barometer of the box office.

LA Main de Gloire and *Bolivar* share a common character, in that both are intended to provide pretexts for an impressive spectacle, in which visual and plastic elements play integral parts as important as that of the musical score. To this end, the composers grant to choreography not an intermediate or neutral role, but a role of action. This tendency may be observed in the work of most composers who are coming to grips with the problem of the lyric theatre. It implies a style radically opposed to that of the realistic theatre of the first years of the twentieth century, and re-establishes contact with the French tradition of the eighteenth century.

The stage convention of the operas of Rameau combined dance with dramatic action in an intimate fashion. With Rameau, however, the conception was purely decorative. Contemporary composers, on the other hand, are seeking to keep their synthesis of plastic and musical elements on a human plane. Some composers—Françaix and Milhaud among them—make the lyric drama their starting point in this difficult undertaking, annexing to it the resources of choreography. Others employ the opposite

(Continued on page 22)



Mozart At Plymouth Rock

A few thousand yards from the rock on which the Pilgrims stepped as they went ashore from the Mayflower, their descendants now spend summer weekend evenings at opera performances given by the Plymouth Rock Center of Music and Drama. The fifth season of the center, of which David Blair McClosky is director, began with Mozart's Don Giovanni, produced by Hans Busch, of the Indiana University faculty, and conducted by George Poinar, of Baldwin-Wallace Conservatory. Later in the summer two novelties will be staged—Florence Wickham's *The Legend of Hex Mountain*, and Allan Davis' *The Ordeal of Osbert*.

Hans Busch's gift for lifting the work of students and sub-professional singers to a professional level is a familiar phenomenon to those who have read in these pages of his Indiana University productions of Wagner's *Parsifal*, Kurt Weill's *Down in the Valley*, Lukas Foss' *The Jumping Frog*, and Bernard Rogers' *The Veil*. His success with the Plymouth performance of Don Giovanni was even more remarkable, for Memorial Hall has none of the equipment the Bloomington campus provides for him.

If the stage on which Lemonade Opera used to accomplish Max Leavitt's miracles was of postage-stamp dimensions, the Plymouth Memorial Hall stage might be compared to one of the oversize stamps that are issued on commemorative occasions. Obviously the city fathers drew up the plans with typical Puritan disregard of the notion that anyone might ever want to give a theatrical performance in Plymouth. The auditorium is basically a New England meeting house, with a flat floor, and a balcony down both sides and across the back. There is no orchestra pit, and Mr. Poinar's players were forced to sit on the level of the main-floor audience, partly concealed by curtains, and making the center front seats unsalable.

In order to give variety and scope to the playing space, Mr. Busch devised a stage setting for Don Giovanni that emphasized the vertical dimensions more successfully than the City Center's *Aida* production does. By using the auditorium floor as well as symmet-

rical stairways leading to an elevated platform above the stage, and by building attractive little balconies outside the proscenium arch, he achieved unusual diversity of levels and perspectives. Because the action of the principals was kept natural and unaffected, the machinery of staging was never allowed to overpower the musical and dramatic elements of the performance.

Ordinarily I do not like to single out student performers by name, for there is always a danger that premature praise may deflect them from the modest pursuit of their necessary studies. But this Don Giovanni production contained two youngsters, both making their first appearances on the stage, whose professional potentialities are too good to ignore. Roy Lazarus, a nineteen-year-old Brooklyn boy, developed in three weeks' rehearsal into a Leporello whose conception of the part was sounder, more amusing, and more appropriate to Mozart's requirements than any I have seen on the professional opera stage in some time. He has, moreover, an exceptional bass-baritone voice, and when he stops aping Ezio Pinza's personal method of tone production, which works splendidly for Mr. Pinza but not very well for anyone else, he will be a candidate for the attention of Laszlo Halasz or Rudolf Bing. Marcella Lee, as Donna Elvira, displayed a similar comprehension of her part and an attractive presence on the stage. She sang the music both expressively and expertly, and needs only to develop a more concentrated vibration in her tone, eliminating its present whiteness, to be another contender for professional attention. Both young artists had the advantage of working with Ellen Faull, the best Donna Anna in the United States today, for Miss Faull was brought from New York to fill a part for which no adequate student talent was available.

Students and faculty at the Plymouth Rock Center live for the most part in tents, in communal fashion, though there is a house in which the McCloskys and one or two other members of the staff stay. Many of the rehearsals are held outdoors, and since the center is located on the shore of the ocean, the students can cool off

by taking a dip whenever Mr. Busch works them into a sweat.

It is no easy matter, as you may guess, to make ends meet in a project of this sort, in which an orchestra of professional capacity is maintained along with the other functions of the school. But somehow Mr. McClosky has kept it going for five years; and this year, with the assistance of Mr. Busch and Mr. Poinar, he has made it a really significant factor in the education of the oncoming generation of American operatic artists.

Coronas In Mexico

Nicola Moscona, the Greek-American bass of the Metropolitan, is back from his first season with the National Opera of Mexico, full of virtuous pride because he did not hold a single note longer than it is written. The Mexican audience resembles the Italian audience in its love for a loud, long-held high note, and the temptation is severe for singers to please their listeners instead of obeying the composers. "They sing for the coronas," Mr. Moscona said—the coronas being the crowns, or fermatas (holds, in good plain American) pencilled over the high notes in traditional Italian interpretations.

Encores are the norm in Mexican opera. No chilling note appears in the printed program to the effect that encores are not permitted. Robert Weede had to repeat the Prologue to *Pagliacci* before the opera could go on, and Mario Filippeschi sang *E lucevan le stelle* a second time in the last act of *Tosca*. Mr. Moscona's conscience was not put to the test in this matter, for Bellini and Verdi were not very nice about providing repeatable bass arias in *Norma* and *Aida*.

What with encores, long intermissions, and a leisurely attitude toward beginning the evening's work, Mr. Moscona reports, the performances frequently last until one or one-thirty in the morning. Operas scheduled for a nine o'clock curtain may not begin until ten-fifteen. The audience is as much responsible for this procrastination as the artistic personnel. Many people refuse to go inside even after the warning bell has rung repeatedly, for sociability is quite as much the reason for attending the opera as art.

Rehearsals do not begin on time, either, and great informality characterizes them. During a rehearsal of *Celeste Aida*, Kurt Baum was suddenly choked by a cloud of tobacco smoke, blown out of the hooded box by the prompter, who was enjoying a cigarette. When the tenor protested, the prompter shrugged his shoulders, made deprecatory Latin gestures, and kept on smoking. Mr. Baum was obliged to learn the meaning of the old saw, "other places, other customs."

Shifting the conversation away from Mexico, Mr. Moscona spoke of the Zoo Opera in Cincinnati, where he sang in July, and where there are "such wonderful people who give such beautiful parties." In Mexico City there is no time for parties, for the performances run so late that everyone goes to bed immediately afterward.

Mention of Mr. Moscona's Cincinnati colleague, the great veteran bass Virgilio Lazzari, led the talk inevitably to the role of the blind king, Archibaldo, in Montemezzi's *L'Amore dei Tre Re*, of which Mr. Lazzari's characterization has been justly world-famous for thirty years. Mr. Moscona himself sang the role only once, in his young days in Italy, in the company of a Fiora so heavy that he could not carry her offstage as the libretto requires. "I thought I sang the part well enough," Mr. Moscona recalled. "But a few years later I heard Lazzari sing it, and I made a vow never to do it again until I had studied it with him. So far I have not had any reason to sing it, because it belongs rightfully to Lazzari. But I should still love to work on it with him. What a great artist!"

Offenbach Redivivus

Seldom has a more faithful characterization of a composer reached the motion-picture screen than that of Pierre Fresney as Jacques Offenbach, in the newly released French film known in this country as *The Paris Waltz*. One of France's leading actors, Mr. Fresney sought the help of Offenbach's grandson, Conte Offenbach, in preparing the role. His study was so complete, according to Conte Offenbach, that the performance reproduces not only the composer's physical appearance, but his special mannerisms and the tinge of Rhenish accent to his speech.

Packed full of delightful, care-free music from nine of Offenbach's opera bouffes, sung for the most part by the delectable Yvonne Printemps, *The Paris Waltz* is one of the most enchanting musical films in many a long moon. I even found the story of Offenbach and his fickle prima donna, Hortense Schneider, quite believable, for it is presented without the strained sentiment that makes most moving-picture biographies of composers rough going for the musicians in the audience. The costumes and settings by Christian Dior and André Clavel are really wonderful, for they are faithful to the actualities of the 1860s and at the same time beautiful to modern eyes.



Jacques Offenbach (Pierre Fresney) and his fickle prima donna, Hortense Schneider (Yvonne Printemps) transmute their troubles into music in *The Paris Waltz*

Mephisto



GLIMPSES OF THE HOLLAND FESTIVAL

Photos by Particam

Szymon Goldberg, violinist and conductor, rehearsing his Festival Chamber Orchestra

Greet Koeman (Prokne) and Theo Bayle (Tereus) in the opera Philomela

Netherlands Opera Gives Andriessen Work

By MARIUS FLOTHUIS

Amsterdam

OPERA is the almost proverbial stepchild of Dutch musical life. It cannot be said that there has never been any interest in opera on the part of the public; on the contrary, for many years before the second World War an Italian opera company played in both Amsterdam and The Hague, and in the second half of the nineteenth century a German company flourished in Rotterdam for more than thirty years. Neither can it be said that Holland has not produced singers of a high standard—the names of Jacobus Urlus, Johann Messchaert, and Aaltje Noordewier Reddingius, to mention only three of the best known, are proof to the contrary.

But Holland has no operatic tradition.* The Netherlands Opera would be completely unable to fulfill its task without the largest subvention of the government, and even then it is continuously faced with great difficulties, the greatest of all being the fact that it has not an opera house of its own, but must share the Stadsschouwburg (the Municipal Theater in Amsterdam) with several theatre groups.

Nevertheless, the Netherlands Opera has been able to achieve exceptional performances of works that are by no means familiar to the usual opera audience, such as Gluck's *Orfeo* (produced in 1949), Chabrier's *Une Education Manquée* (1950), Weber's *Oberon* (discussed in our first report of the Holland Festival), and Hendrik Andriessen's *Philomela*.

Philomela is the return on a commission given by the Dutch government in 1948, on the occasion of the fiftieth anniversary of the reign of Queen Wilhelmina. The subject is taken from ancient Greek mythology, in a version presented by Ovid in the sixth book of his *Metamorphoses*. The rather atrocious story has been interpreted in such a way that the series of horrible events—Philomela raped and her tongue cut off by Tereus, Itys murdered by the two sisters Philomela and Prokne and offered to Tereus as a meal—are considered as the gods' punishment for the union of the mortals Philomela and Tereus, who regarded their own happiness as sur-

passing even that of Hera and Zeus.

Jan Engelman, who may be looked upon as one of the foremost Dutch poets and who possesses a keen sense of music (he is the author of Dutch translations of Mozart's *Entführung aus dem Serail* and of Offenbach's *Les Contes d'Hoffmann*, written especially for the Netherlands Opera), has written a libretto that has not only great literary values, but also proved to be in such perfect harmony with the musical and dramatic ideas and plans of the composer that he did not require any modification of the text—perhaps a unique case in the history of opera.

SOME people wondered why the government should have chosen Andriessen for the composition of a music drama, for he had shown his creative power mainly in church music, songs, and symphonic music. But taking into account the lack of operatic tradition in the Netherlands, it is easy to understand that no Dutch composer has any experience in the field of opera. For the time being, the awarding of operatic commissions is necessarily a matter of chance.

The opera *Philomela* consists of seven scenes. In the first scene, Prokne, who feels no longer happy with her husband Tereus and her little son Itys, asks Tereus to go to her father Pandion and fetch her sister Philomela, who is a poetess and a priest of Apollo and Artemis. In the second scene, we see Tereus at the court of Pandion; he explains Prokne's request; the old Pandion hesitates. Then Philomela herself comes and Tereus repeats his request to her. On hearing of the child Itys, who will be her pupil, Philomela consents. In the third scene, on the way home, Tereus rapes Philomela while she is sleeping in his tent; after that, he cuts out her tongue in order to prevent her from telling anyone what happened. In the fourth scene, Tereus, upon his return, tells Prokne how her sister, in sight of the coast, fell overboard and was drowned; a veil is the only thing that could be saved. Prokne mourns, and after awhile discovers stains of blood on the veil. In the fifth scene, Prokne and her servants find the spot where Philomela is still in the custody of Tereus' servants; Prokne breaks into the tent, where she finds her sister. Philomela, in the meantime, has woven a cloth in which she has explained by signs what has happened to her. She gives it to her sister, and they decide to avenge her. In the sixth scene, the sisters, during

the biennial feast of Dionysos, loose their vengeance. They kill Itys, and give the child's body as food to Tereus. After they have revealed their cruel act to him, he tries to kill the two women, and after that himself. At this point, the merciful gods intervene. The seventh scene shows the metamorphosis. Tereus has been transformed into a hoopoe (a marshbird); Prokne into a swallow, living under the roof of the house; and Philomela into a nightingale, singing her god-like chant and leaving behind her all human tribulations and dark passions.

IT appears from this synopsis that the dramatic significance of the second scene is almost nonexistent, and that, after the exposé given in the first scene, the third through the sixth scenes contain the drama proper. Nevertheless, in Andriessen's opera, the second scene has about the same duration as scenes four and five together. This is the kind of mistake a young composer is likely to make when he has had little opportunity to get acquainted with the demands of the stage. The long working-out of Tereus' request and its repetition might do very well in a cantata or an oratorio, but in an opera it is unbearable. On the other hand, it must be admitted that Andriessen, especially in the fourth and fifth scenes, has given unexpected and convincing proofs of dramatic power.

Aside from a long series of performances about which I am not entitled to write (including those by both The Old Vic and The Young Vic Theatre Company, the Ballet de Monte Carlo, etc.), there remain various concerts to which it might be interesting to draw the reader's attention.

Chamber music, so often regarded both by amateurs and by professional musicians as the highest form of music at all, nowadays suffers from a considerable lack of interest on the part of the public. Fortunately, the situation has improved a little since the last Holland Festival. Although not always sold out, the chamber music programs drew rather numerous audiences. This is most encouraging, for some of these may be counted among the high points of the festival.

It has often been said that members of an orchestra, even if they are accomplished musicians, are not always good chamber-music players. The Amsterdams Kamermuziek Gezelschap (Amsterdam Chamber Music Society) may be regarded as an exception that proves the rule. The in-

struments of the group are violins, viola, cello, double-bass, flute, oboe, clarinet, bassoon, horn, and harp—all of them played by members of the Concertgebouw Orchestra. In case of necessity, they add other players, from the same orchestra. Their repertoire, ranging from such works for small combinations as Beethoven's *Serenade*, for flute, violin and viola, to Schubert's *Octet*, includes many works that are seldom heard; and their performances generally are of the highest standard. The program of the A.K.G. (as the group is familiarly called) in the Holland Festival included Mozart's *Flute Quartet in D major*; Roussel's *Trio for Flute, Viola and Cello*; Schönberg's *Verklärte Nacht*, and Ravel's *Introduction and Allegro*, for harp, flute, clarinet, and string quartet. The Ravel work was given so masterly a performance that it would be valuable to make a recording of it.

ALMA MUSICA is the name of a smaller group, consisting of flute, oboe, harpsichord, and string trio. The cellist also plays the viola da gamba, and his two fellow musicians are masters of both violin and viola. They have built up a repertoire of remarkable variety. For the interpretation of music by Bach and his contemporaries one can hardly imagine a better ensemble. Whereas classics and pre-classics predominate in their programs, and works of the romantic era are almost absent, a considerable place is taken by the works of living composers—oboe quartets by Britten and Moeran and a sextet by Daniel-Lesur. The concert given by Alma Musica in this year's Holland Festival was mainly dedicated to a flawless production of Bach's *Musical Offering*.

To the French mezzo-soprano Noëmie Perugia we owe an unforgettable manifestation of French art. Her program included songs by Chausson, Fauré, and Roussel; Debussy's *Chansons de Bilitis*; and four songs, to words by Paul Fort, by Henriette Bosmans, who, by her perfect coordination at the piano, shared in the artistic triumph of this concert, and at the same time gave proof of her great, though typically feminine, talent as a composer. Madame Perugia belongs to the happy few who do not sing notes but phrases and who show a deep insight into the meaning of the words.

Another outstanding event was a concert given by the Dutch Chamber (Continued on page 27)

*It may be clarifying to compare the situation of opera in Holland with that in Czechoslovakia, where the history of opera is closely related to names such as Mozart, Weber, Smetana, Dvorak, and Janacek. In a population of not even half as much again, there are eight permanent opera companies!



HELEN TRAUBEL NOW RECORDS EXCLUSIVELY FOR RCA VICTOR

The tradition of the great American sopranos is a long and honorable one—Nordica from Maine, Sanderson from California, Farrar from Massachusetts—and now, Traubel from Missouri. But never has there been a diva so thoroughly American in taste and training as the Great Helen. She learned everything here . . . everything from her love for baseball and hot dogs to her matchless artistry.

Reams of superlatives have been written about her. Critics have called her voice the world's finest. The result is there is never an unsold ticket when Helen Traubel sings. Her records are among the top sellers in the classical field. We are proud and happy to welcome Helen Traubel back to the RCA Victor Red Seal label.

Lewisohn Stadium

(Continued from page 3)

Valley. Interesting as the idea may have seemed, the actuality of presentation of this work proved disappointing. On a bare stage, with a tall ladder as the only scenery (it served as a jail, a front porch and a convenient perch for various members of the chorus), Dino Yannopoulos tried to stage it like *Our Town* with indifferent success. The work itself is not dramatically interesting enough to emerge triumphant from this stark investiture, and its impact was also dimmed by lighting that threw figures into black silhouette as they approached the front of the stage. Another detraction was the necessity for movement to take place in the rigid triangle between three microphones, so that the person singing at a given time had to reach base or not be heard. Making the most of their vocal assignments were Elaine Malbin, as Jenny; Victor Clarke, as Brack Weaver; and Norman Atkins, as the Preacher-Narrator. Randolph Symonette had a small part, and the dances were staged by Anna Sokoloff. Maurice Levine conducted the full orchestra, which was crowded into one corner of the stage.

Far more absorbing and rewarding was the first portion of the program, in which Todd Duncan, Inez Matthews, and little Herbert Coleman recreated scenes from *Lost in the Stars*, with Mr. Levine conducting a special arrangement by Robert Russell Bennett. Mr. Duncan was in splendid voice, and sang especially richly in the tender *Little Gray House*—however, all of his songs were raptly and resoundingly projected. Miss Matthews, too, gave pleasure in her two songs, and young Mr. Coleman was recalled time after time for his nonchalant performance of *Big Black Mole*.



Werner Wolf—Black Star

The vestigial setting used at Lewisohn Stadium for the presentation of Kurt Weill's *Down in the Valley*, part of a concert in memory of the late composer

It was interesting to hear how this score stands up as a concert piece, rather than in conjunction with the stage, where it seemed an overly-popular setting of a pretentious, bombastic text. The simple, melodic songs came off especially well, for some bombast still clung to "big" numbers such as *Cry the Beloved Country*, and *Tixio*. The *Train to Johannesburg* seemed an effective bit of chorus work, divorced from the fancy settings and arty chorus groupings. Standing quietly behind a microphone, the group of singers, many of them recruited from the Broadway show, sang this and other chorus excerpts extremely well. Allan Jay Lerner tied the fragments together by a narrative that explained the action.

The final portion of the concert was devoted to three songs by Mr. Weill—*Here I'll Stay* from *Love Life*; *Speak Low*, from *One Touch*

of *Venus*; and *September Song*, from *Knickerbocker Holiday*. In the first intermission, Maxwell Anderson, librettist for *Lost in the Stars*, spoke briefly of Mr. Weill's qualities as man and composer. The event was sponsored by the League of Composers.

—Q. E.

Frederic Balazs Conducts, July 4

Frederic Balazs, Hungarian-born conductor of the Wichita Falls, Tex., Symphony, made his Stadium debut in a concert which also accounted for the first Stadium appearance of Harry Shub, violinist. Mr. Balazs bit off more than he could chew. With only the customary single rehearsal, he presented a program in which only Beethoven's *Egmont Overture* and the *Wieniawski D minor Violin Concerto* were familiar works to the orchestra. The preparation in so short a time of Liszt's flamboyant, *Tasso, Lamento e Trionfo*; Bartók's *Dance Suite*; and a symphony by Mr. Balazs himself overtaxed the orchestra, and led to mediocre playing. The conductor did not seem able to give much dramatic force or expressive intensity to either the Beethoven overture or the Liszt symphonic poem, both of which were drab and mechanical. The Bartók suite might have sounded better if the orchestra had not been intent mainly upon keeping its head above water. Mr. Shub gave a capable and often stirring performance of the *Wieniawski* concerto, but his tone in sustained passages was marred by an excessively wide vibrato, which made the music sound like a phonograph record revolving unevenly. Mr. Balazs' own *An American Symphony*, in four movements, "based on mottoes drawn from Walt Whitman's *Leaves of Grass* and attempting to set forth in musical terms what the young conductor-composer regards as 'the ideals of Americanism,'" was superficial, disjointed, imitative now of Aaron Copland and then of Respighi's *Pini di Roma*, and addicted to Hollywood sound-track effects.

—C. S.

Gershwin Night, July 6

The Annual Gershwin Night drew an audience estimated at 23,000 to the Lewisohn Stadium to hear Oscar Levant as piano soloist in the *Concerto in F* and the *Rhapsody in Blue*, with Alexander Smallens and the New York Philharmonic-Symphony providing the accompaniments and playing on their own account *Strike Up the Band*; *An American in Paris*; and *Porgy and Bess*, a Symphonic Picture, arranged by Robert Russell Bennett.

Gershwin's tunes have lost none of their potency, even when presented in a symphonic setting where they are least at home. Throughout the concert, one could hear members of the audience humming their favorite melodies, as they popped up in the

various compositions. For once, this practice was not offensive, for there is nothing sacred about Gershwin's music. The secret of its durability is its unashamed tunelessness and sentimental appeal.

Mr. Levant was a bit stiff and rhythmically jerky in the *Concerto in F*, which is bombastic and extremely tricky to play, because of the sonorous texture, alternating between thinly scored passages and turgid climaxes. But in the *Rhapsody in Blue* he was relaxed and he gave it the surge and rhythmic bite that Gershwin himself used to impart to it. No other pianist since the composer, to my knowledge, achieves the emotional freedom in this work that Mr. Levant does. Mr. Smallens kept the music alive and thematically focussed at all times, even if he could not prevent the orchestra from playing down to the music, occasionally, as at the beginning of the *Rhapsody*. It was a happy evening for all concerned. Mr. Levant played two of the *Piano Preludes* as encores.

—R. S.

Ballet Theatre, July 8

The Lewisohn Stadium's sole dance event of the season, on July 8, drew an audience of 17,000. Ballet Theatre was the attraction. The program comprised *Swan Lake*, *Fancy Free*, and *Princess Aurora*, all of them presented with vitality and conviction, notwithstanding technical conditions in general and minor mishaps—a toppled lamppost, in *Fancy Free*, and lighting troubles.

The performances were keyed broadly enough to project across the large stadium. *Fancy Free* was done with especially vigor and lustiness; and John Kriza, Paul Godkin, and Eric Braun, as the sailors, and Jacqueline Dodge, Norma Vance, and Mary Burr, as the passers-by made the most of this gay, rowdy romp. But, by and large, *Princess Aurora* was the most satisfying ballet of the evening. Nora Kaye and Igor Youskevitch had had to carry *Swan Lake* largely by themselves earlier in the program, and though they managed to do so with superb technique and dramatic breadth, the ballet as a whole did not have the continuous fascination of *Princess Aurora*, where the all-around strength of the company had a better chance to show itself. Here Miss Kaye and Mr. Youskevitch contributed a *Bluebird pas de deux* of wonderful line and precision that was matched in Nana Gollner's dancing as the Princess. Mr. Kriza was a fine Prince Charming, and the supporting soloists integrated themselves attractively into the proceedings. Max Goberman conducted the New York Philharmonic-Symphony in the accompaniments to the ballets.

—A. B.

Steber and Yessin Guests, July 14

Rain caused still another postponement in the Lewisohn Stadium series, and the program enlisting the services of Eleanor Steber, soprano; Howard Barlow, director of the Voice of Firestone radio program; and Gerson Yessin, pianist (in his Stadium debut), had to be given on July 14 instead of the previous night. Mr. Yessin made his appearance as soloist in the first concert performance of Elizabeth Firestone's *Concertino*, for piano and orchestra, a plushy concoction in the Warsaw Concerto manner. The five-minute work was too brief to provide a very complete picture of the pianist's capacities, but he performed with considerable technical address and good musicianship. Miss Steber sang three Verdi arias—*Salce*, *Salce*, and *Ave Maria*, from *Otello*; and *Ernani*, involami, from *Ernani*—with intensity of feeling. In good vocal form, the soprano was also heard in a semi-popular group, including such items as *You and the Night* and *The Music*, and *The Merry* (Continued on page 25)

A New Era FOR CHOIRS

Yes, a new era has just been born — an era of un-labored and really satisfying singing.

At long last, one of America's foremost choral conductors has produced a whole treasury of delightful music designed specifically for volunteer choirs.

Dr. James Allan Dash has created the most singable and attractive arrangements imaginable, but in such a manner that all difficult passages are eliminated. Yet the original beauties are preserved, even enhanced.

Every choir, large or small, can now enjoy a new lease on life in this inspiring era of truly enjoyable singing. Price, only 10 cents per copy. Write for sample copies to Baltimore Music Co., 340 N. Charles Street, Baltimore 1, Maryland.

James Allan Dash CHORAL ARRANGEMENTS

Opera Program and Ballet Are Dell's Special Events

Philadelphia

THE second week of Robin Hood Dell concerts continued on the night of June 27 with a straight orchestral program. A fair-sized crowd gathered for the occasion and heard William Steinberg conduct a program that included Rimsky-Korsakoff's Scheherazade and César Franck's D minor Symphony, flanked by Kabalevsky's Overture to Colas Breugnon and Debussy's Prelude to L'Après Midi d'un Faune. This concert of stock items from the symphonic lumber-room was ably but rather stolidly presented.

The week ended on Friday night, June 30, when Isaac Stern and William Kapell delighted an audience of moderate size. Mr. Stern played Tchaikovsky's Violin Concerto with uncommon warmth and a rewarding sense of style, while Mr. Kapell contributed the evening's most romantic moments with a glittering account of Rachmaninoff's Second Piano Concerto. The pianist's detached brilliancy of style served the surges of this music well, for it is not difficult to overdo the emotional language of this Slavic classic. Mr. Steinberg proved an excellent collaborator for the young soloists, and gave a reading of the Prokofiev's Classical Symphony that seemed to miss some of the work's ironic overtones.

The third week at Robin Hood Dell was more or less turned upside down by a combination of the Fourth of July holiday and several evenings of rain. Ballet Theatre finally made its appearance on July 6, giving an eve-

ning of contrasts—Swan Lake, Fancy Free, and Theme and Variations. Max Goberman directed representative performances, in which Nora Kaye excelled with her frosty Queen of the Swans, greatly aided by the splendid Prince Siegfried of Igor Youskevitch. The Bernstein ballet was put on with plenty of know-how by John Kriza, Paul Godkin, and Eric Braun as the three happy-go-lucky gobs. The Tchaikovsky-Balanchine classic was danced with disciplined art by Mr. Youskevitch, Diana Adams, and the corps de ballet. Miss Adams might have injected a little more life into her performance, which otherwise was well considered. The Dell orchestra was seated below the stage for this occasion, and the auditorium's big, pale blue shell proved a surprisingly effective background for the dancers.

RAINED out twice, Sigmund Romberg finally presented his operetta evening on July 8. Jarmila Novotna and Gail Manners, sopranos, and Warren Galjour, baritone, were the soloists. Miss Novotna, charmingly gowned, reminded us that she is an opera singer by profession with her singing of *Il est doux, il est bon*, from Massenet's *Hérodiade*. She was in excellent spirits and voice. Mr. Galjour, making his local debut, revealed a smooth, well-managed baritone, and dignity of projection. Miss Manners was heard to advantage in operetta excerpts. Music by Lehar, Rodgers, Porter, and Romberg found the latter weaving and bobbing on the podium and dog-trotting off the stage in his characteristic manner. The big au-

dience seemed to like the pot-pourri of light music.

The fourth week brought forth Oscar Levant. A rainy night held the audience down to a minimum, but those who were there, huddled under umbrellas, heard the volatile soloist play Khachaturian's Piano Concerto with percussive power and some admirably achieved soft passages in the cadenzas. The Rhapsody in Blue was given a routine performance, and Mr. Levant added several rather indifferently played encores.

William Steinberg conducted a performance of Mozart's G minor Symphony in which the Dell orchestra accomplished some sparkling playing.

ON July 12, Erich Leinsdorf appeared, after a dozen years absence from Robin Hood Dell, assisted by a harmonica virtuoso, Philadelphia-born John Sebastian. Mr. Leinsdorf's reading of the Brahms Third Symphony was a scholarly and solid presentation. Mr. Sebastian's principal contribution was the light, unpretentious, and pleasing Street Corner Concerto, for harmonica and orchestra, by George Kleinsinger. The young man added some admirably played Rumanian folk dances by Béla Bartók, as well as pieces by Lecuona, Bach, and Falla, with Albert Malver at the piano.

July 15 was Verdi night at Robin Hood Dell. The first half of the program was devoted to excerpts from *La Traviata*, while the second half offered a similar treatment of *Rigoletto*. Jan Peerce and Leonard Warren, of the Metropolitan, and Rosalind Nadell, of the New York City Opera, were familiar figures, but Elaine Malbin, nineteen-year-old Brooklyn lyric-coloratura soprano, was a decided novelty. The young soprano stood up admirably in this august company, opening the program with the difficult *Ah, fors'è lui* and *Sempre libera* with vibrantly placed

tones, much brio in passage work, and an excellently managed high E flat. Her voice held its own in concerted numbers, and had far more body and intensity than most voices of this type. Blessed with a temperament that makes itself felt, Miss Malbin only needs a few of the subtler nuances of vocal art and a serenity of delivery, which comes from experience, to reach impressive heights.

Mr. Peerce and Mr. Warren were in unusually good voice in their various solos and duets, and the four singers concluded the evening with as thrilling an account of the *Rigoletto* Quartet as has been heard here in many a day. Erich Leinsdorf proved a remarkably fine Verdi conductor, and the program was given amid scenes of unparalleled enthusiasm.

—MAX DE SCHAUENSEE

Musicians Guild Plans Forthcoming Concert Series

The Musicians Guild will give four Monday evening concerts in Town Hall, in New York, next season, on Dec. 11, Jan. 15, Feb. 5, and March 5. The program for the opening concert of the series will be made up of Mendelssohn's String Quartet in E flat; Vaughan Williams' *On Wenlock Edge*; Mozart's Duo for Violin and Viola in B flat; and Dvorak's Piano Quartet in E flat.

Orlando Barera Re-engaged By Baton Rouge Symphony

BATON ROUGE. — Orlando Barera was re-engaged as conductor and musical director of the Baton Rouge Symphony, at the completion of his first season as leader of the orchestra of the Louisiana capital. He was formerly assistant conductor of the Houston Symphony and of the Kansas City Philharmonic. Mr. Barera is now under the management of Columbia Artists Management, Inc.

BIANCA

SAROYA - ONOFREI

Soprano

Tenor

Internationally Renowned Artists

Recently Cincinnati Conservatory of Music

Announce the opening of their
NEW YORK STUDIOS

SEPTEMBER 1950

at 200 West 58th Street, New York 19, N. Y.

VOICE

REPERTOIRE

Opera Workshop, Twice Weekly at Carnegie Recital Hall

MUSICAL AMERICA

(Founded 1898)

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION

JOHN F. MAJESKI, President

JOHN F. MAJESKI, Jr., Vice-President

WALTER ISAACS, Treasurer

KENNETH E. COOLEY, Secretary

Editor: CECIL SMITH

Associate Editor: QUAINANCE EATON

Managing Editor: JOHN F. MAJESKI, JR.

Senior Editor: JOHN ALAN HUGHTON, ROBERT SABIN

Assistant Editors: JAMES HINTON, JR., RAYMOND EMISON

Assistant Critic: ANTHONY BRUNO

Advertising Manager: MAURICE B. SWAAB

Educational Adviser: JEANNETTE ADISON

Production Manager: EDWARD I. DAVIS

Art Director: WILLIAM MORGAN EVANS

Circulation Manager: JOSEPH MORTON

Executive and Editorial Offices: 1401 Steinway Building

113 West 57th Street, New York 19, N. Y.

Telephone: CRele 7-0520 Cable Address: MUAMER

Subscription Rates: United States and Possessions, \$5 a year; Canada, \$5.50; Foreign, \$6. Single copies, 30 cents

Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1950 ©

by The Musical America Corporation

The contents of MUSICAL AMERICA are indexed in the

Readers' Guide to Periodical Literature.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA

HELEN KNOX SPAIN, Atlanta Hotel.

BALTIMORE

GEORGE KENT BELLOWS, Peabody Conservatory.

BOSTON

CYRUS DUBOIS, Boston Globe.

BUFFALO

BERNA BUNCHOLTZ, Public Library.

CHICAGO

PAULA B. ZWANE, Business Manager, Kimball Hall,

306 South Wabash Ave.

WILLIAM LEONARD, Correspondent,

Chicago Journal of Commerce, 12 East Grand Ave.

CINCINNATI

MARY LEIGHTON, 506 East Fourth St.

CLEVELAND

ELIZABETH WINGATE TODD, Apt. 302,

Shaker House, 1291 Shaker Blvd.

DALLAS

MABEL CRANFILL, 5619 Swiss Ave.

DENVER

JOHN C. KENDAL, 414 14th St.

DETROIT

LEONARD DABRY, 1311 Philip Ave.

HARTFORD

CARL E. LINDSTROM, Hartford Times.

INDIANAPOLIS

EDWIN BELCLIFFE, Woodstock Drive.

KANSAS CITY

BLANCHE LEDERMAN, Newbern Hotel, 525 East Armour Blvd.

LOS ANGELES

DOROTHY HUTTENBACK, Business Manager,

432 Philharmonic Auditorium.

ALBERT GOLDBERG, Correspondent, Los Angeles Times.

LOUISVILLE

H. W. HAUSCHILD, Route No. 1, Buechel, Ky.

MEMPHIS

BURNETT C. TUTTILL, Southwestern College.

MILWAUKEE

ANNA R. ROBINSON, Cudahy Tower, 925 East Wells St.

MINNEAPOLIS

ARNOLD ROSENBERG, 1913 Rome Ave., St. Paul.

NEW ORLEANS

HARRY B. LOEB, 1432 Harmony St.

PHILADELPHIA

MAX DE SCHAUMBERG, Philadelphia Bulletin.

PITTSBURGH

J. FRED LISSFELT, 1515 Shady Ave.

PORTLAND, ORE.

JOCELYN FOULKES, 833 N.E. Schuyler St.

ST. LOUIS

HERBERT W. COST, 374 Walton Ave.

SAN ANTONIO

GENEVIENE M. TUCKER, 610 West Summit St.

SAN FRANCISCO

MARJORY M. FISHER, Alexander Hamilton Hotel.

SEATTLE

SUZANNE MARTIN, Seattle Post-Intelligencer.

WASHINGTON, D. C.

THEODORE SCHAEFER, National Presbyterian Church,

Connecticut Ave. at N St., N.W.

Foreign Countries

ARGENTINA

ENZO VALENTI FERRO, Buenos Aires Musical, Paso 755.

AUSTRALIA

W. WAGNER, 10 Beach Road, Edgecliff, Sydney.

BIDDY ALLEN, 21 Tintern Ave., Toorak S.E.2, Melbourne.

AUSTRIA

VIRGINIA PLEASANTS, Hq. USFA ODI.

APO 777, c/o Postmaster, New York.

BRAZIL

LISA M. PEPPERCORN, Caixa Postal 3595, Rio de Janeiro.

CANADA

GILLES POTVIN, 7387 St. Denis St., Montreal.

HUGH THOMPSON, Toronto Star, Toronto.

COLOMBIA

MANUEL DREXNER T., Bogota.

ENGLAND

EDWARD LOCKEYER, c/o BBC: Yalding House,

152-156, Great Portland St., London, W. 1.

FRANCE

HENRY BARBAUD, 3 Square Moncey, Paris 9.

EDMUND PENDLETON, 110 Rue Pierre Demours, Paris 17.

GERMANY

H. H. STUCKENSCHEIDT, Berlin-Tempelhof, Thuring 45.

ITALY

GUIDO M. GATTI, La Rassegna Musicale, Via Po 36, Rome.

MEXICO

SOLOMON KAHAN, Montes de Oca 17, Dep. 5, Mexico, D. F.

PERU

CARLOS RAYCABA, Casilla 3003, Lima.

PORTUGAL

KATHERINE H. DE CARNEIRO, 450 Rua da Paz, Oporto.

SCOTLAND

LESLIE M. GREENLESS, The Evening News,

Komalee House, Glasgow.

SWEDEN

INGRID SANDBERG, Lidings 1, Stockholm.

SWITZERLAND

EDMOND APPIA, 22 Rue de Candelle, Geneva.

The Stadium Decides To Truncate Its Season

No sooner was the ink dry on our July editorial calling for a reappraisal of summer outdoor music projects than the sponsors of the Lewisohn Stadium programs began to make their woes public. Rain, a high budget, and poor attendance led Mrs. Charles S. Guggenheimer, Stadium Concerts chairman, to announce that the final week of the season would be lopped off, since the deficit was climbing out of bounds. A few days later Mrs. Guggenheimer appealed to the general public, for the first time in the 33-year history of the series, for contributions of a dollar, to raise \$50,000 against the inevitable deficit of the shortened season.

The average loss on each recent Lewisohn Stadium season has been \$85,000, for eight weeks of concerts. If our arithmetic is correct, the programs are losing \$135,000 in seven weeks this year. The guarantors who have stood by Mrs. Guggenheimer, providing the annual \$85,000 before the season opened, can hardly be expected to dig deeper into their pockets. If the public does not respond to the present appeal, it may be that even more concerts will have been cancelled before this issue of MUSICAL AMERICA appears in print.

This is a grave state of affairs, threatening the entire future of the Lewisohn Stadium enterprise—just as new stage and backstage facilities have been completed. We claim no closer an approach to omniscience than we possessed a month ago, but it does not require omniscience to read such clear handwriting on the wall.

The public is not easily fooled, and it is not usually attracted to public events that are either sub-standard or meaningless. This year's Lewisohn Stadium programs—let us face it—have been frequently meaningless, and very largely devoid of imagination. Endless reiterations of standard works, not always well conducted, and usually played in slipshod fashion by an under-rehearsed orchestra; the engagement of soloists and conductors whose abilities did not warrant a bid for the attention of a large audience; the overworking of hackneyed concertos, such as the Wieniawski D minor Violin Concerto, that have neither mass appeal nor sufficient musical value to warrant their presentation; the restriction of new music to two decidedly inferior works, and the exclusion of contemporary pieces that have long since proven their power to interest a wide audience—these are some of the mistakes of the planning committee. The concerts have been put together on the hypothesis that the best thing to do is to play safe. This policy has been the ruin of many an institution before now, for administrators who insist on playing safe are seldom able to recognize the point at which caution turns into downright sterility.

Naturally we are in favor of the continuation of outdoor music at Lewisohn Stadium in future summers, and we are confident that Mrs. Guggenheimer and her colleagues will somehow find a way to finance the project. But we are flatly opposed to the notion that the present operation is worth salvaging unless it is to be subjected to major repairs and renovations.

The sponsors of Stadium concerts have a clear choice between two conceptions of the series' function, neither of which it entirely fulfills at present. Lewisohn Stadium can try to become a serious musical insti-

tution, presenting interesting music in a manner worth listening to. Or it can become frankly a popular entertainment—in which case its sponsors will do well to find out what really entertains the public.

Josef Krips Encounters The American Police State

THE refusal of the Immigration and Naturalization Service to permit Mr. and Mrs. Joseph Krips to enter the United States, after detaining them for two days at Ellis Island, is no more puzzling to the Viennese conductor and his wife than it is to the American public. To the management of the Chicago Symphony, which Mr. Krips was scheduled to conduct for a week at Ravinia Park, the attitude of the immigration service must have seemed the last straw, for the officials of the orchestra had scarcely gotten over licking the wounds they received when they endeavored to engage Wilhelm Furtwängler a year ago.

Mr. and Mrs. Krips experienced no difficulty in obtaining visas from the American Embassy in Vienna. Obviously nobody had hinted to the Chicago Symphony management that there might be trouble on the American side of the Atlantic; it is scarcely thinkable, after the orchestra's own experience with the public protest against Mr. Furtwängler, and after the governmental rejection of Walter Gieseking on the day of his scheduled New York recital, that Mr. Krips' engagement at Ravinia would have taken place without every attempt to check and countercheck his status.

Perhaps the Immigration and Naturalization Service had a valid reason for wanting to keep Mr. and Mrs. Krips out of the country. We do not know, for no explanation was given by Edward J. Shaughnessy, district director of the service, except that the conductor decided to leave "of his own free will" rather than be sent back to Europe without a hearing. But the very fact that we do not know what charges, if any, were levelled at Mr. Krips, or at his wife, or at both, makes the action intolerable. Our ear is close to the ground, and we have never heard, either here or in Europe, any significant criticism of Mr. Krips' wartime attitude. He is free to conduct everywhere in the world but here. We have a right to know why a major international artist is invited to leave "of his own free will." The methods employed are the methods of a police state. We will not give approval to an agency that employs the secret and strongarm methods we are spending our resources and manpower to combat in Korea and elsewhere in the world.

Correspondence

IN preparation of a definitive biography of the late Béla Bartók, I should be grateful for the possible co-operation of some of your interested readers. May I please request space to invite them to place at my disposal such personal letters as they may have from and intimate recollections of contact with this illustrious Hungarian composer. Only original manuscripts in whatever tongue (he wrote in Magyar, German, English, and French) will be useful. They will be carefully transcribed and promptly returned to the owners. Verbatim or paraphrased content of such letters will be utilized only by permission of their recipients.

Louis Rittenburg
920 Riverside Drive
New York 32, New York

MUSICAL AMERICANA

DAME Myra Hess, in the course of her summer concertizing in England, was entertained on board HMS Victory, Nelson's flagship at Trafalgar; she returns to the United States in October. **Bronislav Gimpel** is in Europe, giving recitals and appearing as violin soloist; he is to begin his American tour after the first of the year. **Herbert Graf** has just returned from Italy, where he staged productions in Florence and the first opera presentation—of Handel's *Julius Caesar*—in the Roman theatre at Pompeii. After a ten-year absence, **Alexander Sved** has been engaged by the Vienna State Opera for twenty performances in leading baritone roles this fall. **Frances Lehnerts**, who appeared five times in Washington, D. C., last season, has returned from a tour of the South. **Jani Szanto**, director of the Philadelphia Musical Academy, and **Sylvia Diamond**, of the piano faculty, were married on June 30.

Patricia Connor, who made her Italian debut on April 25 at Breno, in the leading soprano role in *Don Pasquale*, has been awarded a Fulbright scholarship for study in Milan. **Lawrence Winters** is back from his first European tour; the New York City Opera baritone's eight-week itinerary covered ten countries. **Michael Field** is the father of a son, Jonathan Clement, born in July 11. **Felix W. Salmaggi** also became a father, of a daughter, born on July 1. **Rand Smith** is living in Dallas, where he is serving as baritone soloist at Highland Park Presbyterian Church. The **Trapp Family Singers** are conducting their seventh series of Sing Weeks, at Stowe, Vt.

On July 15, **Leonard Bernstein** returned from a seven-week conducting engagement with the Israel Philharmonic. He will return to Israel in December. **Jan Peerce** departed on July 25 to fill sixteen dates as tenor soloist with the Israel Philharmonic. **George Reeves** joined **Jennie Tourel** in Europe to accompany her in recitals at Edinburgh, London, and Paris. **Ellen Ballon** is taking time out from her European engagements to record three piano concertos with the London Symphony, conducted by **Ernest Ansermet**. **Mildred Dilling**, after completing a Central American tour, sailed for Europe on July 1; the harpist will fill concert engagements there before taking a vacation.

Upon the completion of her tour of this country, **Yara Bernette** flew to Panama to begin a South American tour. The Brazilian pianist returns to the United States in October. **Italo Tajo** sailed for Italy on June 5 to fill operatic engagements and vacation. The bass will return in September for the San Francisco Opera season. **Ossy Renardy** is filling European dates before returning to make his first New York Philharmonic-Symphony appearance as violin soloist in the orchestra's opening concert next October. **Ricardo Odnoposoff** interrupted his European tour to serve as a judge in the International Violin Contest held at the Vivaldi Music Center, in Venice, in June. He will fill orchestra and recital dates before returning to the United States in December. **Yfrah Neeman**, after vacationing during June, is giving recitals and appearing as violin soloist in the British Isles; he will appear with the New York Philharmonic-Symphony on Nov. 4.

William Warfield is on tour in Australia; the baritone's appearance with the Victorian Symphony, under **Alceo Galliera**, in Melbourne, was so successful that the entire program was repeated—a procedure without precedent in Australia. After her recent appearance in Holland, **Martha Lipton** was re-engaged for three concerts with the Concertgebouw Orchestra in 1951, and for two 1951 Holland Festival appearances. **Edward Katz** has returned to this country after completing his first European tour; the young violinist visited France, Italy, Holland, Belgium, and the Scandinavian countries. **Gyorgy Sandor**, after a short vacation in Europe, left on July 12 for Australia, where he will appear in recital and as piano soloist with various orchestras. During May, **Evelyn Sachs** appeared in several operatic performances in Havana and in June sang in a Mexico City performance of *Falstaff*. **Nell Tangeman** will give a series of song recitals in Germany in October, with **Ned Rorem** accompanying her.

Izler Solomon conducted the New Orleans Summer Pop Concerts during June and July. After conducting in Vienna, **Thomas Scherman**, of the Little Orchestra, is in Geneva, where he is appearing a guest conductor of the Orchestre de la Suisse Romande.

Enzo Mascherini is singing leading baritone roles in Buenos Aires and Rio de Janeiro this summer. **Sidor Belarsky** is appearing in Russian operas at the Teatro Colon, in Buenos Aires, under the direction of **Artur Rodzinski**. **Dino Yannopoulos** is the stage director.



WAGNER FESTIVAL PERSONALITIES

Arturo Toscanini and a group of artists at the Bayreuth Festival in 1930. From the left, Mr. Toscanini, Nanny Larsen-Todsen, who sang Isolde; Lauritz Melchior, the Tristan, in Bavarian costume; Rudolf Bockelmann, the Kurvenal; and Anny Helm, the Brangäne. At right, Karl Muck, who conducted *Parsifal*, seen in the Wahnfried garden

WHAT THEY READ TWENTY YEARS AGO

Bayreuth Carries On

The Bayreuth Festival goes on, according to plans breathed by Wagner's son on his deathbed. With the body of Siegfried Wagner lying in state on a catafalque in Villa Wahnfried, Tannhäuser was given with Toscanini conducting. . . . Although the tragic breakdown of the administrative head of the festival four months after the passing of his mother has cast something of a pall over the series, the performances to date have been marked by brilliant musical success. The advent of Arturo Toscanini brought new vitality, and this festival is easily the most notable since the war. There is a possibility that he may return, though he has said nothing to sanction the report.

Contemporary Austrian Music

The Vienna Festival is particularly proud of a cycle of operas by living Austrian composers, which was given at the Staatsoper. There were performances of William Kienzl's *Evangelimann*; the popular one-act opera *Höllisch Gold*, by Julius Bittner; Korngold's *The Miracle of Heliane*; Krenek's *Jonny Spielt Auf*; and Alban Berg's *Wozzeck*. Also there was a new ballet, *Der Taugenichts* in Wien (*The Scapegrace of Vienna*), with music by Franz Salmhofer, a young and gifted Viennese.

Violin Master Dies

The musical world mourns the passing of Leopold Auer, probably the most famous violin teacher of the present century, who died of pneumonia at a sanatorium at Loschwitz, near Dresden, on July 15. He was 85. Notable among his pupils were Mischa Elman, Jascha Heifetz, Efreim Zimbalist, Kathleen Parlow, Max Rosen, Eddy Brown, Thelma Given, Ruth Breton, and Toscha Seidel.

La Scala in the Black

The season just past is the first that has closed without a deficit for La Scala in Milan. This was made possible by the renunciation on the part of the government of certain fiscal taxes in the box office receipts, amounting to about two million lire. . . . The artistic result was not equal to the financial. There were too many leaders alternating in the conductor's box, and a real authority was lacking to give an artistic completeness to the performances. Three novelties were presented—*La Via della Finestra* (*By Way of the Window*), by Riccardo Zandonai; *Il Gobbo del Califo* (*The Caliph's Hunchback*), by Franco Casavola; and *La Sagredo*, by Franco Vittadini, composer of *Anima Allegra*. The interest created by these new operas was, however, not great.

The Old Threat

Speaking of motion pictures, Will Hayes, who knew so much about being a member of the president's cabinet that he was made a motion picture



tsar, says that opera on the screen will shortly banish it from the stage.

Name Your Own Fifty

That was a curious array of the fifty greatest compositions that Albert Coates gave out to the New York *Evening Post* last week. He awarded the palm to many English and Russian works which the world of music scarcely knows. What pleased me most was, first, his rating such a bore as Hans Pfitzner's endless opera, *Palestrina*, as great; and, second, including Gershwin's *Concerto in F* among the world's fifty greatest. (I'll wager that even the entirely successful *George* doesn't.) The Gershwin piece is the only composition by an American to be included on the Coates list. (*Mephisto's Musings*.)

Distinguished Non-Musical Visitors

Ernest Hutcheson, pianist and head of the piano department at Chautauqua, New York, welcomes Governor Franklin D. Roosevelt at a concert. . . . The arrival of Mr. and Mrs. Thomas Edison is a feature of August Week.

Betti Is There Again

Adolfo Betti, former first violinist of the Fionzaly Quartet, who is spending the summer in Bagni di Lucca, Italy, delivered an address in English on the occasion of the unveiling of a tablet commemorating the sojourn of the English poet and poetess, Robert and Elizabeth Barrett Browning. The event was sponsored by a delegation from the University of Waco, Tex., headed by Dr. A. J. Armstrong.

A Pioneer in the "Four-a-Day"

At the Roxy Theatre, the great Ernestine Schumann-Heink sang thirty performances in a week of personal appearances. *Danny Boy*, *Brahms' Cradle Song*, *Arditi's Bolero*, and *Heilige Nacht*—all these she sang in the grand manner for audiences of thousands. Roxy introduced the contralto on the radio one Sunday as "Mamma Ernestine."

On The Front Cover:

SASCHA Gorodnitzki, pianist, was born in Kiev, Russia. Coming to the United States in his infancy, he was brought up in New York City, where he studied the piano with Josef Lhevinne. He made his debut as soloist with the New York Philharmonic-Symphony in 1930, and played his first Carnegie Hall recital in 1931. Since then he has made annual concert tours, and has played extensively in Canada, Mexico, and Cuba. A short film entitled *Sascha Gorodnitzki* is currently to be seen in the United States and twenty other countries.

Tanglewood

(Continued from page 3)

flutist, received a merited ovation after the final Badinerie of the B minor Suite, and figured prominently in several other works. Richard Burgin, concertmaster of the orchestra; John Holmes, oboist; and Roger Voisin, trumpeter, also made polished contributions. Mr. Voisin's manipulation of the high D trumpet was astonishing in its ease and accuracy.

MR. Koussevitzky has never conducted Bach's music better, and the members of the orchestra have never played it better. If one granted the conductor the right to see things his own way in such matters as the employment of broadly rhetorical final ritardandos, the use and non-use of harpsichord or piano for continuo purposes, and the varying sizes, from quite small to quite large, of the instrumental body, there was nothing else to cavil at. Every performance was a labor of love; an extraordinary selflessness pervaded the whole endeavor, as soloists and orchestra sought successfully to measure up to the exacting, yet always deeply expressive, intentions of the conductor. Not often do we hear the slow movements with such crystalline clarity in the interplay of their polyphonic voices, yet with such rare beauty of melodic inflection. Nor do the allegros of the Brandenburg concertos and the lively dances in the suites often move with such an irresistible and constant inner rhythm. It was wonderful playing, and even those who might prefer different interpretative conceptions at this point or the other were moved equally by the expertness and the loftiness of every reading.

Of the Brandenburg concertos, the fifth was perhaps most memorable of all. For a performance designed to reach a thousand listeners on the grass as well as those inside the Theatre-Concert Hall, the choice of a piano instead of a harpsichord was no doubt inevitable. And when the piano part is played at once as brilliantly and as sensitively as it was by Lukas Foss, there is no need to mourn the absence of the more appropriate instrument. Even in the slow movement, a trio for piano, flute, and violin, unaccompanied by the orchestra, Mr. Foss was completely successful in blending and balancing the tone of his instrument



Visiting Tanglewood to play the Mozart double concerto with Serge Koussevitzky, Pierre Luboshutz (left) and Genia Nemenoff, duo-pianists, respond to some unspecified stimulus as they visit the conductor on the porch of his Lenox home

with that of Mr. Laurent and Mr. Burgin.

The B minor Suite (the second), with Mr. Laurent's ineffable flute texture, was no more satisfying than the Third Suite, in D major, in which Mr. Koussevitzky and the string players surpassed even their earlier attainments in a seraphic performance of the celebrated Air. Equally remarkable, in an entirely different way, was the assurance with which the two horns triumphed over the appalling difficulties of the First Brandenburg Concerto.

THE two cantatas conducted by Hugh Ross on July 15 were superbly contrasted. Cantata No. 161, Komm, du Süsser Todesstunde, is one of the most inward and quietly devotional works in the entire list. Cantata No. 80, Ein' Feste Burg Ist Unser Gott, which followed, is all triumph and magnificence. A similar contrast was established on July 16 when Mr. Koussevitzky set opposite one another Cantata No. 12, Weinen, Klagen, Sorgen, Zagen (with the opening choral movement that is a study for the Crucifixus in the B minor Mass) and the single short fugal movement for double chorus that is Cantata No. 50, Nun ist das Heil und die Kraft. On July 8, Mr. Koussevitzky conducted the more ornamental Cantata No. 83, Erfreute

Zeit im neuen Bunde, in which David Lloyd sang a rapid, florid aria with such fluency and poise that the audience broke into applause in the middle of the cantata.

Although these four concerts constituted the sum total of Mr. Koussevitzky's tribute to Bach, except for the B minor Mass, which is scheduled later in the season, no fewer than 61 Bach performances are scheduled for Tanglewood during the summer, for the student instrumental and choral groups will devote much of their energy to an investigation of the Bach literature.

IF the two all-Mozart programs conducted by Mr. Koussevitzky on July 22 and 23 were less satisfying than the four Bach concerts that had preceded them, no aspersion could be cast at the skill of the players in the orchestra, or at the devotion and industry of their conductor. By this third weekend of the Berkshire Festival, Mr. Koussevitzky and his instrumentalists had all but completed a miraculous transformation in the style of their playing, as a result of which the orchestra had recaptured the fine-grained texture, the delicacy and elegance of nuance, and the chamber-music precision of ensemble that disappeared last winter in favor of a coarsely energetic and tonally unbalanced kind of playing that libelled the

potentialities of this great orchestra. To hear the Boston Symphony—or a large part of its membership—sounding once again like one of the sovereign instrumental groups of the world was in itself a joy.

As an interpreter of Mozart, however, Mr. Koussevitzky seldom touches upon the profundities he so often discerns and reveals in Bach's music. He is too much interested in the gleaming surfaces of the scores. They all seem a good deal alike to him; when he has persuaded the orchestra to perform them with polish and with verve, he feels that he has accomplished his full task. The subtle and complex structural details that give Mozart's works their astonishing cogency and unity, and which must be clarified by appropriate inflections and pings, frequently seem not to appeal to Mr. Koussevitzky's intelligence or to fire his imagination. As a result, his Mozart readings are seldom more than series of charming or sprightly consecutive events, and he has a tendency to use hortatory romantic ritardandos or unduly rapid tempos to give external importance to passages and movements whose significance is actually intrinsic.

Two works, both played on July 22, stood out from the rest by virtue of the achievements of the instrumental soloists who took part in them. Richard Burgin, concertmaster and associate conductor of the orchestra, gave a memorable demonstration of controlled classic playing in the Haffner Serenade, K. 250, of which Mr. Koussevitzky elected to present only the four movements, out of the longer whole, that constitute a violin concerto. Lukas Foss, who has developed into a pianist of major attainments, played the solo part of the C major Concerto, K. 467, with a musicality and a command of appropriate pianistic device that could scarcely have been improved upon. The concert was rounded out by Eine Kleine Nachtmusik and the relatively early C major Symphony without a minuet, K. 338, in both of which the finales went inordinately fast.

The other Mozart program, on July 23, brought forward Pierre Luboshutz and Genia Nemenoff in a dashing version of the E flat major Concerto for Two Pianos, K. 365, and also included the B flat major Symphony, K. 319; the Overture to Idomeneo; and the Jupiter Symphony, in a performance that was marked by excessive straining for effect.

MOZART'S early comic opera, La Finta Giardiniera, given in the Theatre-Concert Hall on July 25, was the first of the three productions scheduled by the Opera Department of the Berkshire Music Center this summer. Later in the season, performances will be given of Lukas Foss' The Jumping Frog, with the composer conducting, and Le Roi d'Yvetot, by Jacques Ibert, who is at Tanglewood this summer as a visiting instructor in the theory department.

In the sabbatical absence of Boris Goldovsky, who has taken charge of the Tanglewood operatic productions for several summers past, La Finta Giardiniera was directed, both dramatically and musically, by Sarah Caldwell, who is Mr. Goldovsky's assistant not only at the Berkshire Music Center but with the New England Opera Company, in Boston, and with the Worcester Festival Chorus. One of the finest features of the performance was the high musicianship Miss Caldwell displayed in the pit.

La Finta Giardiniera was exhumed in New York last spring by the Amato Opera Theatre, given in English under the title of Love in Lagenero, and its history was recounted in the April, 1950, issue of MUSICAL AMERICA. At Tanglewood the opera profited from the accompaniment of a chamber orchestra instead of two pianos; since Mozart's scoring, especially in a tenor aria that makes refer-

(Continued on page 21)

THE CIVIC ORCHESTRA

GEORGE SCHICK, CONDUCTOR

A School for the Development of Symphony Players

MAINTAINED BY

THE CHICAGO SYMPHONY ORCHESTRA

32nd season of thirty weeks opens in October

For information address

GEORGE A. KUYPER, Manager, 650 Orchestra Hall, Chicago 4, Illinois



Bill Wastle

With Gian-Carlo Menotti apparently about to yank down a piece of Hotel Edison property in his jubilation, Patricia Neway (left), of Mr. Menotti's *The Consul*, which is playing on the north side of 47th Street, clasps the hand of Zelma George, the new Madame Flora in *The Medium*, directly across on the south side

Menotti Double Bill Returns In Arena-Style Production

GIAN-CARLO Menotti's *The Medium*, which, in company with its frothy curtain-raiser, *The Telephone*, seems to enjoy an indefinite life-span, returned to New York on July 19 in a new format and with a new Madame Flora. The performance was given "in the round" (with the audience ranged on all four sides of a central stage) in The Arena, which was formerly a dining room of the Hotel Edison. Zelma George, who has sung the title role of *The Medium* upward of a hundred times at Karamu House, in Cleveland, made her New York debut in the title role, in the company of Evelyn Keller, Leo Coleman, Derna de Lys, Paul King, and Dorothy Stai-ger, all graduates of former productions of the Menotti opera.

Although its mode of presentation, devised by Mr. Menotti himself, was adapted to the requirements of a stage open on all sides—with countless turnings, twirlings, corkscrewings, and courings about—the melodramatic situations of *The Medium* were less effective seen from a distance of ten feet than they had been on a regular stage with a proscenium and a back wall. The necessary sacrifice of Horace Armistead's atmospheric settings, to begin with, was damaging too the illusion; and, over and above this, the spectator was too

strongly tempted to observe the artifices of the actors. Though previous Arena productions of *The Show Off* and *Julius Caesar* had been highly touted, I could not see that this one merited particular praise. And *The Telephone*—a piece, goodness knows, that is slight enough under the best of circumstances—was even more pallid because it was poorly sung by Edith Gordon and Paul King.

Mrs. George was an arresting and individual Madame Flora. A huge woman, she made effective capital of her physical bulk by electing to play the role from a wheel chair, rising to her feet on a few climactic occasions. Her singing was a considerable triumph over faulty schooling. Her voice is naturally a powerful mezzo-soprano of wide range and good volume. She has divided it into two entirely distinct parts, a vibrant chest register and a considerably more debatable upper register which usually sounded well only when she sang *sotto voce*. Certain lines came out with immense force—if they lay in her chest register—and her big aria of drunken fear was enormously impressive, as she used a strange and altogether personal combination of speaking and singing. On the whole, however, her performance lost impact because of the unduly large number of lines, usually quite simple

ones, that she did not read meaningfully, and because of the number of purely vocal moments that did not come off well. At the end her action was unbelievable—or at least unprepared by any previous implications—as she rose to her feet and walked about easily and freely, like the miraculously healed girl in Channing Pollock's *The Fool*, 25 years ago. If this false and stazy note were eliminated, memories of the many spontaneous and telling features of her performance would not be obscured. In any event, Mrs. George is a novel and interesting personality, deserving of the enthusiasm which has led Mr. Menotti to declare informally that he would like to write an opera especially for her.

—CECIL SMITH

Wheeling Youth Group Gives Summer Concerts

WHEELING.—The Wheeling Youth Symphony, Stefano R. Ceo, founder and director, now in its ninth season, presented two summer concerts—on June 18 in the Pinerroom of Oglebay Park, and on June 25 on the stage of the Oglebay Park Amphitheatre. In the first program, William V. Fischer III, assistant director of the orchestra, played Haydn's Trumpet Concerto in E flat major, and the Fassig Ballet danced Johann Strauss' Fledermaus Polka and Blue Danube Waltz. On June 25, the Vance Memorial Choir, Grier Davis, director, joined the Youth Symphony in Haydn's *The Creation*. The soloists were Priscilla DuBois, soprano; William Le Doux, tenor; and Grier Davis, bass-baritone. The orchestra also played Don Gillis' Short Overture; the March of the Peers, from Sullivan's *Iolanthe*; and a Frescobaldi toccata.

The Opera Workshop of Wheeling, Henry Mazer, director, gave well-paced performances of Pergolesi's *The Maid as Mistress* and Kurt Weill's *Down in the Valley*, on June 19 and 20, in the vestry of the Synagogue of Israel. The orchestral accompaniment was provided by members of the Wheeling Symphony. Mrs. Joseph Wagner was stage director.

A benefit musicale sponsored by the Fine Arts Guild of Wheeling, in the Pinerroom of Oglebay Park on June 21, presented Mollie Thoner, soprano; James Stephens, baritone; and Joseph Ceo, violinist and violist.

The first concert ever presented in Wheeling by blind artists took place on the stage of the Virginia Theatre on June 21, when The Seeing Hand Association of Wheeling presented Luigi Boccelli, tenor, founder of the Blind Artists' Concerts; Katherine Deraco, soprano; and Lelah Thomas, pianist.

The Wheeling Symphony, Henry Mazer, conductor, will play four summer concerts at the Oglebay Park Amphitheatre. On July 13, James Wolfe, pianist, will be soloist in a program called *An Evening with Gershwin*. An Evening with Rodgers and Hammerstein, on July 20, will present Helen Clayton, soprano. On July 27, An Evening with Spaeth will center upon Sigmund Spaeth as commentator and referee in a novelty musical battle between the Wheeling Symphony and a group of local jive artists. Mr. Spaeth will also serve as narrator in Prokofiev's *Peter and the Wolf*. The series will conclude on August 3 with *An Evening in Old Vienna*.

The following events will constitute the Oglebay Institute summer series at the Oglebay Park Amphitheatre: Lauritz Melchior, tenor; Ruth Page and Bentley Stone, dancers; the Columbus Boychoir; Eleanor Steber, soprano; Two Blind Mice, staged by Players, Inc.; Robert Friars in Belgium and Holland; and Young Artists' Talent Search, with Boris Goldovsky as judge and commentator.

—MONTANA X. MENARD

COPPICUS & SCHANG, Inc.

Division
Columbia Artists Mgt., Inc.
113 West 57th Street, New York

LILY PONS

Licia Albanese

Jussi Bjoerling

Mario Braggiotti

De Paur's Infantry
Chorus Leonard de Paur,
Conductor

Rudolf Firkusny

Carroll Glenn

Szymon Goldberg

HILDEGARDE

First Concert Tour
Assisted by her own Orchestra

Maryla Jonas

OSCAR LEVANT

Mata & Hari & Co.

Nan Merriman

Gen. Platoff Cossack
Chorus & Dancers

Nicholas Kostrukoff, Conductor

Susan Reed

Hazel Scott

Slavenska's
Ballet Variante

Tossy Spivakovsky

Gladys Swarthout

Jennie Tourel

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin

Ljuba Welitch

84th Anniversary Year

CHICAGO MUSICAL COLLEGE

Florenz Ziegfeld, Founder

Rudolph Ganz, President

TRAINING CENTER OF YOUNG ARTISTS FOR APPEARANCE
IN OPERA, SYMPHONY, CONCERT AND RECITAL

OPENING OF FALL TERM—SEPTEMBER 6
Scholarship Contests—September 8-12

Write to Office of Admissions for Official Bulletin

64 East Van Buren Street

Chicago 5, Illinois

Gomes' Fosca Native Work In Brazilian Opera Season

By LISA M. PEPPERCORN

Rio de Janeiro

THE newly launched Brazilian national opera season came to a close in June. Although the performances were not of uniform artistic quality, it was a pleasure to hear not only such familiar items as Puccini's *Madama Butterfly*, with Violeta Coelho Nato de Freitas in the title role; Massenet's *Thais*; and Verdi's *La Traviata*, with Alice Ribeiro as Violetta, but also Donizetti's *Don Pasquale*, and *Fosca*, by the Brazilian composer Carlos Gomes. Although a number of contemporary Brazilian composers have written works for the stage, few of these operas have been presented here. In recent years, except for the occasion when Oscar Lorenzo Fernandez's *Malazarte* was given, the opera management has not ventured to schedule modern works. Present-day Brazilian composers therefore have little or no opportunity of seeing their operas performed, and the public is left in complete ignorance of them.

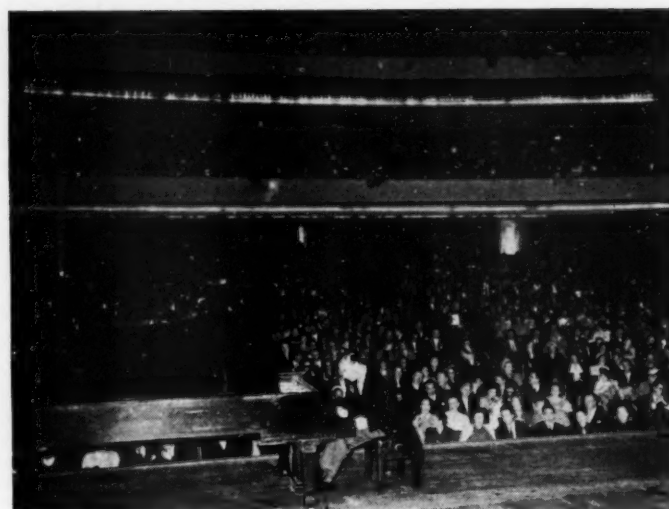
The choice of Gomes' *Fosca*, one of the composer's least frequently performed operas, was a step forward. There is no reason why this opera should for so long have been treated as a stepchild, for it is an effective stage work with an interesting plot, a number of pleasant melodies, and enough dramatic action to hold the attention of the audience. Paulo Fortes was excellent as Cambro, as was Maria Helena Martins in the title part. The tenor Alfredo Colosimo, as a Venetian captain named Paolo, left much to be desired, sometimes singing wrong notes or singing the right ones out of tune. The performance was ably conducted by Santiago Guerra. The stage direction was in the hands of Emma Leblanc Papin and Carlos Marchese.

THIS year's musical activity surpasses even the seasons during the last war when European centers were almost completely closed to artists. The influx of performers has been so large that a number of prominent ones have been able to obtain only afternoon bookings, because all the evenings were already taken up by

their colleagues. The price of the tickets is high, and the halls are perhaps not as well filled as they were in previous years when the schedule was less heavy; but it is surprising, none the less, to observe how much money is being spent on music by a relatively small circle of interested people. One of the most successful visiting artists is Alexander Brailowsky, who always attracts a faithful public here, no matter how many concerts he gives within a few weeks. Girls in their teens, especially, flock to his afternoon recitals at the Municipal Theatre. This year Mr. Brailowsky gave his inevitable Chopin complete cycle. To satisfy those who may get tired of always hearing him play Chopin, the pianist later played several recitals in which he presented works of various periods and styles.

New to Brazil was the excellent English pianist Solomon, whose three recitals showed him to be an artist of fine taste. The first Rio de Janeiro appearance of Pierre Fournier came up to all expectations. His cello playing was grand, severe, intimate, or delicate, as the music required. Yehudi Menuhin, absent from Rio de Janeiro for seven years, gave three concerts, in the second of which he introduced Bartók's *Sonata No. 3*, in G major, for violin solo. Carol Brice, contralto, also a newcomer to Rio de Janeiro, appeared in recital, accompanied by her brother Jonathan.

THE first series of concerts by the Symphony Orchestra of Rio de Janeiro, conducted by Karl Krueger, ended with a conventional program that included works by Tchaikovsky, Debussy, Mendelssohn, and Wagner. Whether orchestra and conductor became used to each other during Mr. Krueger's month-long stay in Rio de Janeiro, or whether four weeks' rehearsal in and of itself improved the orchestra's playing, it is difficult to say. Be that as it may, the performance of Tchaikovsky's Fifth Symphony was clear, not too sentimental, and beautifully balanced, although the violins might have played with more ample tone. After Mr. Krueger's departure, José Siqueira, artistic director of the orchestra, took over for the subsequent month, presenting an all-Bach program and a program contain-



Rudolf Firkusny, pianist, played two of his Buenos Aires recitals in the Rex Theatre, shown here, and four in the Teatro Colon. His South American tour included 13 other appearances in Argentina and a recital series in Rio de Janeiro.

ing works by Weber and Mendelssohn; his own *Primeira Suite Nordestina*; and Grieg's *Piano Concerto*, played with taste and skill by Vladimir Rushizky.

The second guest conductor of the season was Jascha Horenstein. At his opening concert, the *Overture to Wagner's Tannhäuser* demonstrated his exacting aims. He obtained lovely pianissimos and unusually well-balanced textures in an organically conceived performance. If Mendelssohn's *Italian Symphony* was less impressive, his reading of Beethoven's Fifth Symphony in all respects matched the performance of the Wagner overture.

Harald Kreuzberg returned to give two dance recitals, after an absence of several years. The hearty and spontaneous applause of the large audiences attested to the continuing magnetism of his personality.

Isaac Stern, violinist, returning to Rio de Janeiro for several recitals after an absence of a number of years, proved to have become so mature an artist that his first recital led enthusiastic audiences to attend his subsequent ones. His performance of Beethoven's F major Sonata was musically and technically impressive, and his phrasing in Mozart's G major Concerto was remarkably fine. We have seldom heard Franck's Sonata more beautifully played.

Rudolf Firkusny, already a familiar figure in the musical life here, gave a series of recitals that included, in addition to standard works, compositions by Martinu and Prokofiev, and the first performance in Brazil of Samuel Barber's *Piano Sonata*, Op. 26. His finest interpretative qualities came to the fore in Schumann's *Davidbündlertänze*.

Marian Anderson demonstrated her beautiful contralto voice in three recitals, in the course of which her dramatic interpretations of Schubert's *Der Erlkönig* and *Der Tod und das Mädchen* were memorable.

In Jascha Horenstein's third program as guest conductor of the orchestra, Mozart's D major Piano Concerto and Liszt's *Spanish Rhapsody* were sandwiched between Rossini's *Overture to La Gazza Ladra* and Brahms' *Fourth Symphony*.

New York Federation Holds Biennial Meeting

UTICA, N. Y.—The New York Federation of Music Clubs held its biennial convention in Utica recently. Mrs. A. Stuart Carpenter was elected president. A radio and television music forum and a New York composers reception were high lights of the three day meeting.

—ELLIS K. BALDWIN

Jose Echaniz Engaged Again by Grand Rapids

GRAND RAPIDS, MICH.—José Echaniz was recently re-engaged for his third season as conductor of the Grand Rapids Symphony. He will continue his activities as a member of the piano faculty at the Eastman School of Music, and will also continue to make concert tours.

Strickland Re-appointed To Nashville Position

NASHVILLE, TENN.—William Strickland, conductor of the Nashville Symphony, has been reappointed musical director of the Nashville Civic Music Association. This past season Mr. Strickland presented all nine Beethoven symphonies, in consecutive order.

LILY DJANEL

Soprano

Paris Opera, Metropolitan Opera, La Scala, Milan
For Europe: F. Horwitz, Salle Gaveau, Paris, Fr.

ALEXANDER SVED

World Famous Baritone
Metropolitan Opera Association
Concert—Radio
Management: ANNIE FRIEDBERG
251 West 57th St., New York 10, N. Y.

EVA DE LUCA

Lyric Soprano

"A young singer of recognized talents."
—Schloss, Phila. Inquirer
Per Repr.: Arnold Pisani
119 W. 57 St., N.Y.C. 19

LILLY WINDSOR

Lyric Soprano

"Rising star on the American scene"
CONCERT, OPERA, RADIO
Vincent Attractions, Inc.
110 West 57th St., N. Y. C.

EDWARD CALDICOTT

Tenor
PHILADELPHIA LA SCALA
OPERA COMPANY

"Such a tenor has not been heard in these parts for a long time. He produced high C's with ease and clarity of tone."
114 Hamilton Rd.
Hempstead, N. Y.

THE JAMES MILLIKIN UNIVERSITY SCHOOL OF MUSIC

Decatur, Illinois

W. St. Clare Minturn
Director

Walter Emch
Chairman of Graduate Division

A DISTINGUISHED FACULTY INCLUDES:

ELIZABETH TRAVIS:

concert pianist and exponent of teaching methods of Madame Olga Samaroff Stokowski, one of the world's greatest piano pedagogues.

HAROLD C. HESS:

violinist; pupil of Ysaye and Cesar Thomson; assistant to Thomson in this country.

ROBERT LONG:

concert singer; former member Chicago Opera Co., tenor in American Premiere of Peter Grimes, Tanglewood, 1946.

HOWARD E. AKERS:

winner of wind instrument scholarship at Curtis Institute of Music, Philadelphia, Pa., in 1932; much professional playing throughout country.

Fall Session—September 7-13—June 4, 1951

Member of the National Association of Schools of Music
Courses in all branches of music leading to the degrees of bachelor of music, bachelor of music education, master of music and master of music education.

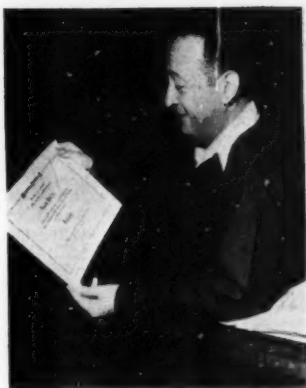
GRADUATE ASSISTANTSHIPS AVAILABLE
Catalogue sent free upon request

Monday Television Of Stadium Continues

With one break for bad weather, when the Kurt Weill memorial program for July 10 was cancelled, the NBC television broadcasts of the Lewisohn Stadium Monday night concerts proceeded according to plan, with Pierre Monteux conducting the concerts of July 17 and 24. Soloist in the July 17 program was Claudio Arrau, who played Brahms' Piano Concerto No. 2, in B flat; on July 24, Stiel Andersen played Beethoven's Emperor Concerto. Scheduled for July 31 was Vladimir Golschmann, conductor, with Zino Francescatti, violinist.

Music of Today Broadcast by ABC

A series of thirteen programs of contemporary chamber music opened on July 9 over the American Broadcasting Company network, except for WJZ, in New York. The half-hour programs, beginning at noon, EDT, are produced by Columbia University, of New York; Pepperdine College, of Los Angeles; and the University of California. Virgil Thomson, music



Rothschild

RADIO POLL WINNER

Jascha Heifetz, with his scroll as outstanding violinist, presented to him for the fifth consecutive year in "Musical America's" Radio Poll

critic of the New York *Herald Tribune*, was the speaker on the first broadcast, and his Stabat Mater was sung by Helen Spahn, accompanied by the Hollywood Quartet. Also heard was Aaron Copland's In the Beginning, with Janice Moudry, contralto, as soloist.

Giselle Ballet Televised by NBC

A further stride in bringing complete stage works before the television camera was made by NBC-TV in its full-hour presentation of Adolphe Adam's *Giselle* by Ballet Theatre on July 16, at 9 p.m. EDT. Two previous productions by this company, *Pas de Quatre*, combined with *La Fille Mal Gardée*, and *Swan Lake*, showed the promise which the medium holds for ballet, and the third advanced into the realm of accomplishment. On the credit side were excellent camera work in the judicious use of long shots, many from overhead, alternating with close-ups; respect for the conventions of ballet, which demand that a dancer's feet not be cut off from view in a virtuoso passage; and a use of limited space that was competent, if not clever or inspired—at least in the first act.

The cramped quarters necessary for television projection from a studio made for the many awkwardnesses of ensemble grouping and acting in the second act. True Hocker's setting was unnecessarily crowded with tombs, gravestones, and funeral wreaths, so that the soloists danced with more care than abandon, and the corps de ballet was hamstrung.

The leading dancers showed up well under the lights and in the searching camera eye. Nora Kaye, as *Giselle*, danced smoothly and registered a proper amount of traditional ballet emotion in this grim tale of thwarted love, death, and haunting. Igor Youskevitch was vivid as Count Albrecht, and performed his second-act solo with considerable spirit, seeming less conscious of space limitations than the ballerinas. Diana Adams, as the Queen of the Wilis, fared less well. She seemed stiff and subdued, no doubt because of dim lighting and her own consciousness of the several hazards in the floor space around her. Others in the cast were Dimitri Romanoff (the ballet's director), as Hilarion; Mary Burr, Edward Caton, Norma Vance, and Holland Stoudemire. Max Goberman conducted the NBC orchestra. Garry Simpson was the producer and director. Don Pike was the technical director. Ben Grauer supplied commentary. —Q.E.

Hollywood Bowl Concerts To Be Broadcast by NBC

Eight programs from the Hollywood Bowl will be heard over an NBC network beginning July 29, from 3 to 4 p.m. EDT, with a

Gershwin program conducted by Carmen Dragon, with Gordon MacRae and Lucille C. Norman as soloists. Among other conductors to be heard are Serge Koussevitzky, Artur Rodzinski, and Alfred Wallenstein, with Artur Rubinstein, Jascha Heifetz, Yehudi Menuhin, Oscar Levant, José Iturbi, and Helen Traubel as soloists.

Detroit Supports Drive for Symphony

DETROIT — Although the Detroit Symphony was inoperative during the 1949-50 season, enough money has been forthcoming to support an eight-week series at the State Fair Grounds in Detroit. Valter Poole is the conductor of the sixty-odd man group, and Zinovi Bistrizky the concertmaster. Three free concerts are presented each week under the joint sponsorship of the Music Performance Trust Fund (sums collected from various local agencies and individuals, including Henry H. Reichhold, former president of the Detroit Symphony Society) and a local brewing concern. Programs are largely of the popular variety, although there is an occasional symphony or concerto, with local artists appearing as soloists. Attendance averages eight to ten thousand nightly.

Much groundwork has been done toward the reinstitution of the Detroit Symphony next season. The women's auxiliary of the Detroit Symphony Society has held fund-raising meetings all winter and spring, and the Detroit Little Symphony provides the nucleus of a rejuvenated orchestra. Interest has been high in both organizations.

In the last few weeks before the season closed, musical activity was at a peak. There were the appearances of the Philadelphia Orchestra and the NBC Symphony, a week-long engagement of an opera company composed of Metropolitan principals and conductors, a chamber-music festival of three concerts, two performances by the Opera Guild of Detroit, and several recitals.

As further augury of the future, The Masonic Temple has announced it will again present five visiting symphonies, including the Royal Philharmonic, and a recital series in which the Israel Philharmonic will appear. Irving Teicher plans to bring a number of first-rank artists to town in his 1950-51 series.

—LEONARD DARBY

String Players Meet At Alabama University

UNIVERSITY, ALA.—For the second consecutive year, young Alabama string players met recently at the University of Alabama for a festival program, made up largely of ensemble works with a few solos. Last year players came from Montgomery and Tuscaloosa, and this year added recruits came from Montevallo and Birmingham. Ottokar Cadek, of the university faculty, was a leader of the event, which was originally conceived by Alton O'Steen, head of the University of Alabama music department, and Helen Carter, of Montgomery.

Metropolitan Guild Holds Annual Meeting

In their annual meeting, the board of directors of the Metropolitan Opera Guild elected the following officers: Lauder Greenway, president; Mrs. John T. Lawrence, Mrs. Walter Sands Marvin, and Mrs. Joseph R. Truesdale, vice-presidents; Mrs. Byford Ryan, secretary; Mrs. Louis G. Bissell, assistant secretary; Francis F. Randolph, treasurer; and William J. Keary, assistant treasurer. Also named were fourteen members of the board of directors, who will serve for the next three years.

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

GORODNITZKI

Pianist

NIKOLAI & JOANNA

GRAUDAN

Cello-Piano Duo

ALICE

HOWLAND

Mezzo-Soprano

LUNDE

Pianist

MacWATTERS

Coloratura Soprano

ODNOPOSOFF

Violinist

HELEN

OLHEIM

Mezzo-Soprano

LOUIS

RONEY

Tenor

GYORGY

SANDOR

Pianist

LEOPOLD

SIMONEAU

Tenor

SVETLOVA

Ballerina

TRAVERS

Violinist

MERTENS, PARMELEE & BROWN, INC.

Div.: Columbia Artists Mgt. Inc.
113 West 57th St., New York 19, N. Y.
Includes Under Their Management

PIERETTE

ALARIE

Soprano

APPLETON & FIELD

Duo-Pianists

BERNETTE

Pianist

JOHN

CARTER

Tenor

The COLUMBUS BOYCHOIR

Herbert Huffman, Director

DONALD

DAME

Tenor

DILLING

Harpist

Radio In The United States: Soap, Toothpaste And Cereal

By ROBERT M. HUTCHINS

FIFTEEN years ago, in reporting on American radio, I said, "If I may take educational broadcasting as an example, the charges that can be substantiated are these: the claims of minorities have been disregarded, the best hours have been given to advertising programs, the hours assigned to education have been shifted without notice, experimentation has been almost non-existent, and the financial support of educational broadcasting has been limited and erratic. The appeal of the advertiser of soap and toothpaste must be to the great unwashed. Their constant association with these advertisers has apparently created in broadcasters the delusion that a mass audience is the only audience. I admit that there is no use in broadcasting a program to which no one listens. But the radio cannot pretend, as all broadcasters pretend it is, to be an educational instrument if the sole test of every program is the number of people gathered round the receiving sets." There has been no change.

Variety reports that the expenditures of advertisers for network programs, exclusive of local programs, during the current season will be \$249,000,000 and \$28,000,000 for television. And all these wonderful dollars give us scarcely a sound that is worth listening to, scarcely a sight that is worth looking at. The United States Steel Corporation sponsors an hour once a week of good plays that are well presented by the Theatre Guild. Even the fatuous yammerings of the advertiser between the acts cannot destroy the pleasure of Robert Donat's performance in Galsworthy's

Justice. A few news commentators are good, and they are badly needed in a country where newspapers cannot be relied on to present an unbiased account of events.

TELEVISION has brought us face-to-face with the horrid antics of Mr. Milton Berle; it has given us baseball games and wrestling matches; its possibilities are suggested by the showing of the Congressional investigation of the Atomic Energy Commission and by the Ford program covering the proceedings of the United Nations. But it has adversely affected conversation, reading, and the public taste. The one good thing that radio has given America—and it is very good indeed—is a great deal of fine music. This seems fated to diminish as television spreads.

Let the Federal Communications Commission speak: "Experience has shown that in general advertisers prefer to sponsor programs of news and entertainment. . . . In January 1940, the four networks provided listeners with 59 and a half day-time hours of sponsored programs weekly. Of these, 55 hours were devoted to soap operas. Only four and a half sponsored day-time hours a week on the four networks were devoted to any other type of program." The commission quotes Duane Jones, head of an advertising agency reputed to be one of the five largest in New York, as saying: "The best radio program is the one that sells the most goods. . . . Yet every American broadcaster is licensed by the Government, and the basis of his license is that he serves 'the public interest, convenience, and necessity.'"

The president of the American Tobacco Company, one of the leading advertisers by radio, is quoted by the commission as saying: "We are commercial, and we cannot afford to be anything else. I don't have the right to spend the stockholders' money just to entertain the public. In particular, sponsors are naturally loath to sponsor any program that will offend even a minority of listeners." In 1935, Alexander Woolcott's broadcasts were discontinued when the sponsor complained that Mr. Woolcott had criticized Hitler and Mussolini and might offend some listeners. One advertiser, Procter and Gamble, is reported to have spent \$22,000,000 on radio advertising in 1944. It bought approximately 2,000 hours a week of station time, equivalent to the entire weekly time of eighteen stations. The commission points out that Procter and Gamble controls all its shows, and says: "This control is exercised, naturally enough, for the purpose of selling soap. . . . It may incidentally have profound effects on the manners, mores, and opinions of the millions who listen. That is an inevitable feature of the American system of broadcasting. . . ."

THE seriousness of this inevitable feature of the American system is suggested by the size of the American radio industry. There are now about 2,800 radio stations broadcasting to more than 75,000,000 sets and 88 television stations transmitting programs to 2,750,000 sets. Nearly 95 per cent of American homes have at least one radio set. According to the Chicago Sun-Times more homes have radios than have telephones or bathtubs. There are now 105 stations under the auspices of educational institutions or organizations. Not one of them has the resources needed to present good programs. Educational stations broadcasting cannot amount to one per cent of the commercial broadcasting time on the air. Programs prepared or sponsored by edu-

cational institutions to be broadcast over commercial stations are few; they are likely to be presented at poor hours, because the good hours are sold to advertisers for a good price; and they are pushed around without notice just as they were fifteen years ago.

Victor Ratner, vice-president of the Columbia Broadcasting System, said in Time, on Nov. 10, 1947: "Radio is made in the image of the American people. To lambaste it is itself un-American. The critics hit at it because they claim to be shocked at the programs. Actually, they are shocked at what the United States people are. Radio fits the people. The masses like comic books, Betty Grable, broad comedy, simple drama—it's vulgar, fast, simple, fundamental. Critics of radio often speak about the people's fare; yet they seem to refuse to face the facts about the people's taste. Such criticisms are really criticisms of the American educational system for not raising the cultural level of Americans; for not getting them interested in the better things when they are young. Radio then gets the blame for this failure."

IN the first place, American radio is not made in the image of the American people; it is made in the image that advertising men would like to create. In 1946 the Federal Communications Commission reported that 76.8 per cent of the available audience during the soap-opera hours reported that they had their radios turned off altogether. Soap opera seems to be at best a 23.2 per cent correct image of the American people. And, of the 23.2 per cent who had their radios on during the soap-opera hours, we can suppose that a large proportion were listening—if they were listening—to the soap operas because there was nothing else to listen to. Actually most Americans do not listen to the radio even when it is turned on. As George Probst, director of radio at the University of Chicago, has said: "The noise is left on to go on and on and help fill the loneliness of American life."

In the second place, an audience cannot be expected to demand something it has never heard of. The American audience suspects that radio could be better than it is. But since the advertiser aims at the mass, since the safe way to aim at the mass is to aim low, and since the overwhelming proportion of radio shows are produced by advertisers, the American audience has had little experience, except in the field of music, on which to base a demand for improvement of a specific kind.

In the third place, American education is waging an unequal struggle against the vulgarity of what are called the media of mass communication. Comic books and Betty Grable, the Lone Ranger and Milton Berle are the diet of our children. Even a perfect educational system—and the American educational system is far from perfect—would have a hard time setting up an effective cultural opposition to the storm of trash and propaganda that now beats upon the American from birth.

FINALLY, the radio industry disclaims any obligation to improve the people's taste. Actually they know very well that they are degrading it. We have, therefore, one of the greatest instruments of enlightenment and one of the greatest triumphs of the human mind employed almost exclusively to debase those whom it might enlighten and ennoble. The outlook is no better; for the cost of financing television through its early stages has had to come out of the profits of the radio industry. Since profits come first, all networks have reduced the tiny staffs and budgets assigned to educational and cultural programs. Nobody is responsible, or will admit that he is. The network executive says: "The advertiser buys the time; it is his program." The station manager says: "My time is filled by the

advertisers and the network." The advertiser says: "I want to sell goods. My advertising agency is told to supply me with a program that will sell goods. The program is the program of the agency." The agency says: "The program sells goods; therefore, we must be giving the public what it wants." The advertiser must sell goods to stay in business. The network and the station manager must sell time to stay in business. The advertising agency must present programs that sell goods to stay in business. All these people have managed to stay in business, but American radio is a disgrace.

The Federal Communications Commission has the duty of regulating the radio in "the public interest, convenience, and necessity." The commission has analysed programs in the effort to discover whether stations are living up to their responsibilities; but there has never been a case of action by the FCC to enforce standards upon the industry. The industry has voluntarily adopted a set of standards that sanctions what it was already doing. The current effort by the FCC to prohibit giveaway programs has been stopped by the courts through orders obtained by the industry. But the FCC did not try to stop them on the ground that they were silly, which they are. That, presumably, would have been un-American. The FCC action was taken on the ground that the giveaway programs were lotteries. The American radio industry is essentially free from governmental supervision.

MOST Americans would not care to have the radio taken over by the Government or by a governmental corporation, because they distrust politicians. Those who are interested in the cultural possibilities of radio have turned their attention to devising methods of getting better material put on the air. One such proposed method, which raises many technical and commercial questions, is subscription radio. By small monthly payments the subscriber could rent a gadget that would make it possible for him and others renters to listen to programs that the networks regard as too elevated for the mass audience at which they aim. Subscription radio would be a way of getting programs on the air that were bought by the listener to sell goods. If people will pay to get an education, to go to lectures, concerts, and serious plays, there seems to be no reason to suppose they would not pay for the kind of radio and television programs they would like to have.

Another way of improving American radio would be to sell nothing at all, not even the programs. This could be done by the collaboration of the universities and the radio industry. Many universities have radio stations. Many others have an interest in radio. But radio costs money, and no university has yet had the money that good programs require. A co-operative plan involving several universities, the networks, and local stations, financed by private funds in large amounts, might over a long period of time set standards for the industry and meanwhile give some of the people relief from the idiocy on the air. The trouble with this is that it would take a lot of money.

Unless subscription radio or university leadership does the trick, we can expect no improvement until the day when the American people rise up and hurl their radio sets into the streets. But that day will probably never come; we have got so we need the noise.

League of Composers Abandons News-Record

The League of Composers recently suspended publication of the *Composers News-Record*, owing to a lack of financial support. The following back issues are still available: Nos. 1, 2, 4-5, 6, 7-8, and 9.

GANZ

SEASON 1950-51

Solo Piano • Decca Records
Address: Hotel Pearson
190 East Pearson Street
CHICAGO 11 ILLINOIS

BARTLETT AND ROBERTSON

Internationally Famous Duo Pianists
Solo Piano
Mgt.: Judson, O'Neill & Judd, Inc.
Columbia Artists Mgt., Inc., 115 W. 57th St.

LORENZO ALVARY

Basso
Metropolitan Opera
Mgt.: Judson,
O'Neill & Judd, Inc.
Dix. Columbia Artists Mgt.,
115 W. 57th St.



FRANZ ALLERS

Conductor

Mgt.: Judson, O'Neill & Judd, Inc.
115 W. 57th Street New York 19, N. Y.

PHILHARMONIC PIANO QUARTET

Mgt.: Judson, O'Neill & Judd, Inc.
Columbia Artists Mgt., Inc., 115 W. 57th St.

Fulbright Competition Open for 1950-51

The Department of State has announced that competition for foreign study awards under the terms of Public Law 584, the Fulbright Act, has been opened for the period covered by the 1950-51 academic year. Students must be citizens of the United States at the time they apply, and must have an adequate knowledge of the language of the country in which they wish to study. They must also have a B.A. degree or its equivalent in professional training by the time they take up their awards. Applicants who will be enrolled in an institution of higher learning in the fall of 1950 must apply through their campus Fulbright adviser; those not so enrolled should write to the Institute of International Education, 2 W. 45th St., New York 19, N. Y., before Oct. 15.



BERNHARD WEISER AND ALICE

In Alice, Tex., after the final Civic Music Association concert of the season, Bernhard Weiser, pianist, is entertained at a reception. Surrounding him are members of the local Civic group—Mrs. G. O. Vaughan; David A. Grose; Mr. Weiser; Mrs. Ira Stein, local Civic president; Howard Glazbrook, and Mrs. E. A. Harvey

Stern Grove Concerts Open in San Francisco

SAN FRANCISCO. — Summer has brought the usual Sunday afternoon concert series to Stern Grove, where the public gathers for symphony concerts, operas, ballets, and band and chorus programs, presented without admission charge by the Recreation Commission and the Sigmund Stern Midsummer Festival Committee. The 1950 series opened on June 25 with Gaetano Merola conducting a symphony concert in which Florence Quartararo was the soprano soloist. The concert was a contribution by the Musicians' Union, from its special fund. A production of Gilbert and Sullivan's *Patience* was given by the San Francisco Players' Club, directed by Reginald Travers, on July 2.

Two specialists in French song literature appeared in San Francisco within 24 hours of each other, having been engaged for master-class teaching under different sponsorships. On June 23, Martial Singher, baritone, gave a joint recital with Soulima Stravinsky, pianist, in the Academy of Music, during a two-week extension course offered by the Music Academy of the West, located in Santa Barbara. The next afternoon, Maggie Teyte appeared in a garden recital at the Music and Arts Institute of San Francisco, where she is conducting an eight-week class.

The versatility of Miss Teyte, both in French art songs and in music of other styles, was obvious. Though time has taken a toll of her voice, it has given some recompense in her increased understanding of musical and emotional values. She was accompanied by Duchess Nadine de Leuchtenberg Beauharnais, a member of the faculty of the Institute.

The Singher-Stravinsky recital was a benefit for the San Francisco scholarship fund of the Santa Barbara school, and was presented for those who had contributed ten or more dollars to the fund. Mr. Singher had been heard here in opera, though not in recital. Mr. Stravinsky made his first appearance before a local audience.

While the pianist played none of his father's music, nor of any other Russian composer—devoting his program to Mozart, Scarlatti, Haydn, Poulenc, and Chabrier—there seemed to be a Russian accent in all of his interpretations. Whether or not one agreed with his stylistic concepts, his playing seemed to be backed by great conviction. Mr. Singher, accompanied

by Earle Moss, was at his best in French songs, though it was interesting to hear Gluck's *Che farò senza Euridice*, from *Orfeo*, sung by a man.

A "concert" by Moishe Oysher, tenor, with Isabelle Hesselberg at the piano, given in the Temple Beth Israel under the sponsorship of the American Jewish Congress, turned out to be a cross between a religious service and a vaudeville show, with the cantor-movie star talking and clowning far more than he sang. No one knows why the music critics were invited.

—MARJORY M. FISHER

Tanglewood

(Continued from page 16)

ences to various individual instruments, is full of resource and imagination, the score took on a color and variety it had not fully manifested in the Amato Opera Theatre performance.

Although the seven singers in the cast were technically students, since all were enrolled in the Berkshire Music Center, several of them were artists of professional experience. Adele Addison sang the music of the Countess Violanta, (who disguises herself as what the translator, Eugene Haun, calls a "gardeness") with beautiful, soaring tone of great intensity and warmth. The other members of the cast were Nancy Trickey and Marni Nixon, sopranos; Edith Evans, contralto; Raymond Smolover, tenor; and Mac Morgan and Julian Patrick, baritones. The giddy rococo settings were designed by G. Philippe de Rosier, and Leo van Witsen devised the rather too elaborate costumes.

To make the involved plot more palatable to a contemporary audience, Miss Caldwell and Mr. Haun fell back on the device, already employed by Mr. Goldovsky in Rossini's *The Turk in Italy*, of writing in dialogue and verses making sport of the artificiality of the libretto. Used once, the device was amusing; used a second time, it was tiresome, and argued that those in charge of the production did not quite have faith in the original merits of the work they chose to revive.

Tomasow Will Assume Baltimore Symphony Post

BALTIMORE.—Jan Tomasow will be concertmaster and assistant conductor of the Baltimore Symphony next season. He has been concertmaster of the National Symphony, of Washington, D. C., since 1944.

N C A C national concert and artists corporation **N C A C**
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York

KURT BAUM
Leading Tenor, Metropolitan Opera
Pers. Rep.: de Pace Associates
1270 Sixth Ave., New York 19, N. Y.

MARION BELL
SOPRANO

ELLABELLE DAVIS

JEAN DICKENSON
Coloratura Soprano
CONCERT - OPERA - RADIO

DORIS DOREE
Leading Dramatic Soprano
Covent Garden Opera, London
(4th Successive Season)
Now On European Tour
Opera — Concert — Radio

FRANCINE FALKON
Contralto

HARRY FARBMAN
Conductor

GIULIO GARI
Leading Tenor
New York City Opera Co.

N C A C national concert and artists corporation **N C A C**
MARKS LEVINE
Director, Concert Division
711 Fifth Ave., New York

HERTA GLAZ
Contralto
Metropolitan Opera

JOAN HAMMOND
Soprano

JEAN HANDZLIK
Contralto

MACK HARRELL
Leading Baritone
Metropolitan Opera Association
San Francisco Opera Association

WINIFRED HEIDT
Contralto
CONCERT - OPERA - RADIO

MARY HENDERSON
Soprano
Metropolitan Opera Association

LOUIS KAUFMAN
VIOLINIST

STEVEN KENNEDY
American Baritone

Josef MARAIS and MIRANDA
BALLADEERS

BRIAN SULLIVAN
Tenor
Metropolitan Opera Ass'n

DOROTHY WARENSKJOLD
Lyric Soprano

Paris

(Continued from page 8)

approach, taking ballet as their point of departure, and carrying it, by extending its scope, to the boundaries of the lyric theatre. This latter method was employed last year at the Opéra by Claude Delvincourt, in his beautiful score for *Lucifer*, a sort of choreographic oratorio based on the Book of Genesis, with a libretto by René Dumesnil and choreography by Serge Lifar.

Jacques Ibert employed essentially the approach of Delvincourt in his ballet *Le Chevalier Errant*, which was given its premiere at the Opéra in April, with Mr. Lifar as choreographer and principal dancer.

LE Chevalier Errant presents several prominent episodes from Cervantes' *Don Quixote*. Two speakers announce in poetic text the scene to follow; during the action, comments are supplied by choruses ranged perpendicularly on each side of the stage. The ballet was presented with elaborate costumes, décors, and staging. Ibert's score possesses an amplitude and quality that should certainly earn it a concert career. It reveals the equilibrium, clarity, and distinction that are the identifying traits of Ibert, a musician belonging to the best and sanest tradition of French music.

The premiere of *Le Chevalier Errant* preceded that of *Bolivar* by only a few weeks. *Bolivar*, in turn, was followed less than a month later, in early June, by the first performance of *Phédre*, a ballet with scenario and decoration by Jean Cocteau and music by Georges Auric. Obviously, the Paris Opéra had an extremely active spring.

To my mind, *Phédre* is the most original and the most successful ballet the Opéra has staged in a long while. Although Cocteau's decorative conception was attacked from various points of view, I do not find the objections well-founded. For me, it possesses a nobility and purity that are in perfect harmony with the subject. Rarely has an artist succeeded in bringing to the contemporary stage a transposition of Greek art at the same time so faithful and so subtly fresh and novel.

Auric's score offers a decisive and authoritative reply to those who, ever since the first campaigns of the Groupe des Six, have sought to confine this composer to the status of a parlor musician. He has achieved a genuine *tour de force* in *Phédre*, complementing the pure classic line of Cocteau's décor with music whose roughness and powerful, yet luminous, savagery contributes to a synthesis analogous to that for which the Greek tragedies offer the model. This magnificent ballet is surely destined to have a long career at the Opéra. Meanwhile, unless I am greatly mistaken, Auric's score will quickly attain a preferred position in the repertoires of symphony orchestras.

SO far I have spoken of these new productions from the point of view of their creative aspects. It would be unjust to overlook the first-rank interpreters who made vocal and dramatic contributions to their performance. Seldom, if ever, have I experienced so complete an impression of utter perfection as that conveyed by Roger Bourdin in the overwhelmingly difficult role of *Bolivar*. It is reasonable to doubt whether any other artist could have matched his authority as an actor, the quality of his voice, and



A NORWEGIAN MEDIUM

Anne Brown, the original Bess in Gershwin's *Porgy and Bess*, as Madame Flora in Menotti's *The Medium*, presented for the first time in Oslo, where the soprano now lives. Others are Oeistein Frantzen, Randi Gunnerson, and Aase Lovberg. Miss Brown also sang the part of Lucy in Menotti's *The Telephone*

above all, the clarity of his diction. His vis-à-vis, the soprano Janine Micheau, tossed off the Milhaud melodic line and sustained the perilous tessitura with miraculous ease.

The ballets of Ibert and Auric were supplied with choreography by Lifar, whose fertile invention and decorative instinct make him the favorite of the Parisian public. He danced with noble attitudes the role of *Don Quixote*, in *Le Chevalier Errant*, and, with the moving tragedienne Tamara Toumanova as his partner in *Phédre*, the role of Hippolyte.

Looking back over the symphonic season in Paris, we may perhaps be permitted to leave unchronicled the numberless Bach festivals through which the 200th anniversary of the composer's death was celebrated in nearly every Paris concert hall and in nearly every city in France.

The greatest event of the spring concert season was the return of Serge Koussevitzky, who conducted three concerts of the Orchestre National, a group known to American audiences through its transcontinental tour in the fall of 1948. This was Mr. Koussevitzky's first appearance in many years before the Paris audience, which retains many memories of his brilliant achievements here in the earlier years of his career. I have seldom witnessed a triumph comparable to his on these occasions. The enthusiasm of the players in the orchestra fully equalled that of the members of the audience.

A few days after Mr. Koussevitzky's departure for London, the Orchestre National was directed by its former titular conductor, Manuel Rosenthal, who returned to Paris for two months from his present home in Seattle. A great orchestral technician, Mr. Rosenthal brought to the conductor's desk the sureness and ease, the control of sensuous effects, and the feeling for musical structure that are indispensable to the confidence of an orchestra and to its best musical performance.

SPECIAL interest attached to the two new works of his own that Mr. Rosenthal conducted, both of them written on American soil. Of *Magic Manhattan* I need render no account to the American public, since the work was composed at the suggestion of Arthur Judson, and was given

its first performance in New York. The Paris audience found in it the knack for the picturesque, the verve and variety, and the incomparable orchestral virtuosity to which it had been accustomed in many of the composer's earlier works. The other new work, the First Symphony—especially the slow movement—provided a surprise. Indications that we might expect from this composer a work in the grand style had been given previously by parts of his *Jeanne d'Arc*, *St. François d'Assise*, and *Pietà d'Avignon*. In the symphony, however, he has succeeded more completely than before. The score is full of authentic music—music that, while not neglecting the knowing and brilliant manipulation of instrumental timbres, relies on essential and profound values to move its hearers.

After Mr. Rosenthal's appearances, Charles Munch made a dazzling return to Paris, conducting the Orchestre National before a faithful public that was delirious with enthusiasm. At the present time, Mr. Munch is conducting the Orchestre National at the festival in Aix-en-Provence. This engagement will provide an occasion to speak further of him in my October report, in which I shall also deal with other manifestations of summer music throughout France.

Isadora Bennett Named To City Opera Position

According to a recent announcement by Laszlo Halasz, director of the New York City Opera Company, Isadora Bennett has accepted the position of publicity director for the organization. Miss Bennett, who succeeds Margaret Hartigan, will assume her duties in connection with the coming fall season. Miss Hartigan resigned to head the publicity staff for RCA-Victor Red Seal records.

Alfred Cortot Plans Lausanne Schumann Course

LAUSANNE.—The Conservatory of Music of Lausanne has announced that Alfred Cortot will offer an interpretation course of ten performances devoted to the piano works of Robert Schumann. The course will be given between Sept. 14 and 24 at the Swiss conservatory.

Latvian Artists Aid Development Of Halifax Opera

HALIFAX, N. S.—Nova Scotia, although somewhat off the regular operatic circuit, is developing home-grown opera of surprising quality. And, although it is home-grown, the impetus comes from a group of Europeans, principally from Baltic countries, who have chosen to live in Canada.

The development began with the arrival here of Mariss Vetra, formerly with the Latvian National Opera Company, in Riga. Mr. Vetra, who has since opened his own school, taught operatic singing and techniques at the Halifax Conservatory of Music, and there prepared a group of people he believed could meet operatic requirements. His singers, fired by the success of programs of operatic excerpts, were eager to appear in full-scale productions.

Since 1949 was the bicentenary of the founding of Halifax, civic funds were available for special events. Mr. Vetra undertook to produce Mozart's *Don Giovanni*. It was an exacting opera to tackle, but it had the advantage of requiring little chorus work. With the blessing of Edward Johnson and other operatic personalities, the opera was presented in midsummer in one of the university gymnasiums. It proved to be so successful that many were unable to obtain seats.

Accordingly, the Halifax Press Club sponsored repeat performances in October, and again it sold out. People who went with gentle tolerance for an amateur effort were amazed to see and hear a production that required no leniency. Mr. Vetra's professional hand showed everywhere. Alfred Strombergs, another former Latvian, conducted the orchestra, which consisted of local musicians, and Peter Rozlapa, a distinguished Latvian stage designer, conceived the sets, which were executed here.

During the winter months, a provisional committee began a program that resulted in the formation of the Nova Scotia Opera Association. The association hopes to present several operas a year, not only in Halifax, but throughout the Maritime Provinces, and to provide operatic concerts in communities with inadequate theatre facilities. The organization is open to musicians of all races and creeds, and its directors and managers represent a cross-section of the community.

The association has just presented its first opera, under Mr. Vetra's direction—Offenbach's *The Tales of Hoffmann*. It met with the success that had attended *Don Giovanni*. The production was an ambitious undertaking for this city of 100,000 people. Costs were heavy, for this time the scenery was built on a massive scale, from Mr. Rozlapa's designs, for a large downtown theatre. Costumes were made locally under the direction of a Hungarian artist, Irma von Rettman. Mr. Strombergs conducted the orchestra, and two other Latvians, Iris Alpine and Jury Gotshalks, directors of a ballet school here, were the leading dancers.

The performance again attracted a capacity audience. European artists provided the professional guidance, but the soloists and chorus were all residents of Halifax or nearby towns. More performances are planned for the near future, including a production of Verdi's *La Traviata*, which the association expects to present next winter.

—W. GRAHAM ALLEN

Micanor

ZABALETA

HARPIST

Personal Representative
E. LIRA & LYON & HEALY
113 West 57th Street N.Y. 19, N.Y.

Jacob's Pillow Dance Festival Offers Variety Of Programs

By RAYMOND MORIN
Lee, Mass.

THE first three weekends of the Jacob's Pillow Dance Festival gave full or near-capacity audiences a variety of ethnologic and modern dance, and ballet. In retrospect, vivid visual experiences were abundant in proportion to the relatively few static episodes and technical defects.

Of surpassing excellence were presentations by Emily Frankel and Mark Ryder, whose main contribution was the first performance of their new Duet, to music by Bach. Assuming that they intended an interpretation of Bach's music, and not an adaptation, their choreographic deductions are subject to debate. Even the lyricism of Bach was by nature, indeed by instinct, one of severely disciplined technique.

The dancers' pseudo-romantic approach, involved with emotional tale-telling, creates an interesting tableau, and one that is demanding of considerable technical resources. However, the fundamentals of simple statement, unfettered melodic lines, and divorce from an extraneously romantic mood were partly nullified by an attempt to wed a dramatic narrative with a personality study—an undertaking foreign to the basic aesthetic of Bach.

Depending upon the individual viewer's capacity for psychological absorption, the Frankel-Ryder The Haunted Moments was either too long or it provided a well-integrated experience. It portrayed, with gripping realism, conscious and subconscious responses to sounds. The recorded sequences were a masterpiece of timing. The generating sound was gurgling water with a lulling quality,

interpreted with slow, fluid movement. Other sounds to which they responded with varying degrees of vitality were those of cathedral bells, hysterical female laughter, a cash register, celebrating crowds, telephones that rang alarmingly and invitingly, and puffing locomotives.

The high point of Miss Frankel's responses was an extraordinary representation of uncontrollable female laughter, while Mr. Ryder's response to the cash register was a graphic personification of greed and avarice.

THE acme of Peter Hamilton's efforts was Silent Snow, Secret Snow, a graceful but gripping psychological experience. He had the considerable advantage of the flexible and appealing style of Felisa Conde as the imaginary playmate. To their disadvantage was a narration recited in a supercilious and sibilant voice by Jack Ferris.

Whereas it might have deviated into a sort of nostalgic pathos, the story of the small boy's flight into his personal dream-world, symbolized by imaginary snow in mid-summer, was replete with qualities of longing and compassion that remained securely projected through widely varying tempos.

In their dances about slaves, spiders, witch-doctors, and the like, Jean Léon Destiné and Jeanne Ramon avoided, with telling results, vaudevillian connotations, employing uninhibited gesture with finesse and nobility. Witch Doctor Dance was their most invigorating offering. Mr. Destiné's brilliant art was most felicitously witnessed in Slave Dance, a vivid portrayal of subjugation and the thrilling realization of delivery from it.

Alphonse Cimber, who accompanied the dancers on the Haitian drum, was featured in a solo that received an encore. The amazing drummer wove a multitude of tonal qualities and rhythmic patterns that began with light strokes by his fingertips and built to pounding crescendos.

Ballet was provided by Nana Gollner, who displayed her delicate lyricism, dramatic sensitivity, and technical virtuosity in a series of pas de deux—from Swan Lake, Giselle and Don Quixote. She had the advantage of being lifted, carried, and supported by Paul Petroff, a dancer who should now restrict himself to those services.

The performance by David Tihmar and Bettina Rosay of the same pas de deux from Don Quixote was a canvas of agility, grace, and technical assurance. Assisted by the Ballet Guild, they offered as their main presentation Intaglio, with choreography by Tihmar, who employs the entire score of Liszt's Piano Concerto in E flat.

Intaglio was a brave and sincere attempt at related characterizations, but it was only moderately successful. While individual performances were on the whole satisfactory, the book is so loose thematically as to be generally disoriented from the music. This could be a secondary detriment if it were not that the music itself so clearly generates its impulses.

On the ethnologic side were examples of Cambodian and Indo-Chinese mysticism by Mara and her company of five dancers, featuring Ch'ao-Li Chi and the petite and gifted Japanese dancer Michiko. Outstanding among Mara's dances was Leper King, an engrossing representation of nostalgia, rebellion, and Job-like passivity. Her technique was remarkably precise in its command over the sinuous movements that are characteristic of her style.



Burke-Beaujon
Peter Hamilton as Billy the Kid

The ethnologic program offered the special advantage of comparison between the elaborateness of gesture in the Chinese dances with Michiko's swift, sudden, and quickly accomplished movements, each of them significant to the general pattern. Of special illustrative value was Tabi No Ningyoshi, a delightful little saga about the Japanese peddler of feudal days.

Pola Nirenska drew subtle, extremely vivid characterizations with great economy of movement. Her most arresting choreography was in A Scarecrow Remembers, in which she gave a remarkable display of muscular control. As the subject came to life with angular, jerky motions, and moved through a swift fantasy of reminiscence, the dancer depicted successive moods of joy and sorrow with brilliant punctuations.

Josefina Garcia explored a number of Mexican folk idioms in an attractive, placid style of delivery. Uppermost among her solos was El Rebozo Mexicano, a pleasing but trivial lesson in the many uses of the Mexican woman's scarf. There was a nice quality in Potorrico, a fanciful flirtation between Miss Garcia and two youths who responded amicably to her flirtatious eyes. A group of resident dancers acquitted themselves well enough in Fantasia Michoacana, if one were not too severe in demanding rhythmic precision.

La Scala of Milan To Visit Britain

LONDON.—After long negotiations, S. A. Gollinsky has completed arrangements for the opera company of La Scala in Milan to visit Britain. This will be the Italian group's first post-war foreign trip. The La Scala orchestra of 105 players and chorus of 200 voices, under the direction of Victor de Sabata and Guido Cantelli, will give seven programs at the Edinburgh Festival between Sept. 4 and 9. The Edinburgh schedule lists, among other works, Verdi's Manzoni Requiem, Brahms' Requiem, Ghedini's Concerto dell'Albatro, Monteverdi's Magnificat, and Mozart's Requiem.

On Sept. 12, a two-week opera season will begin at Covent Garden with a performance of Verdi's Otello, conducted by Mr. De Sabata. The other operas to be presented are Verdi's La Forza del Destino and Donizetti's L'Elisir d'Amore. Franco Capuana will share conducting duties with Mr. De Sabata.

Among the singers taking part in the tour will be Renata Tebaldi, Victoria de los Angeles, Fedora Barbieri, Giacinto Prandelli, Cesare Siepi, Ramon Vinay, Gino Bechi, Margherita Carosio, Tito Gobbi, Ferruccio Tagliavini, Italo Tajo, and Boris Christoff.

Jack Adams & Co.
11 West 42nd Street, New York 18
A Personalized Management of
Distinguished Artists

HELEN ALEXANDER

"A beautiful clear soprano."
Oslo Morganblatt

EUGENE CONLEY

"One of the greatest tenors
we have ever heard."
Metropolitan Opera Association

PIERRE FOURNIER

"I do not know his superior
among living cellists."
Virgil Thomson, N.Y. Herald Tribune

SAMSON FRANCOIS

"Fantastic virtuoso pianist."

JOSEPH FUCHS

"Perfect violin playing."
Virgil Thomson, N.Y. Herald Tribune

CECILIA HANSEN

"Rare stylistic distinction,
poised mastery of the violin."
N. Y. Herald Tribune

MARJORIE LAWRENCE

"World's greatest dramatic
soprano."
Sir Thomas Beecham

GUIOMAR NOVAES

"Greatest living woman
pianist."
Denver Post, 1949

AUBREY PANKEY

Baritone
"A master of song."

EUNICE PODIS

"She is a player whose concep-
tions have extraordinary breadth
of style; conceptions which need
not fear comparison with those
of some of our finest male
pianists."
N. Y. Herald Tribune

FRANK SHERIDAN

"Technical brilliance and musi-
cianship that has few equals
today."
Virgil Thomson,
N. Y. Herald Tribune

YI-KWEI SZE

Sensational Chinese Bass-Baritone
"A highly accomplished, gifted
artist."
N. Y. Herald Tribune, 1949

FERRUCCIO TAGLIAVINI

World's Foremost Tenor

Jack Adams & Co.
11 West 42nd Street, New York 18
A Personalized Management of
Distinguished Artists

Special Attractions

ALMA TRIO

Programs of finest music
of trios and sonatas

The ORIGINAL DON COSSACK CHORUS AND DANCERS

Serge Jaroff, Director

KROLL QUARTET

William Kroll, Violin
Louis Graeler, Violin
Nathan Gordon, Viola
Avron Twerdowsky, 'Cello

SUJATA & ASOKA

Sensational Dancers
of India and Tibet

Baltimore Sees Local Companies Stage Two Operas

BALTIMORE.—After the two performances in March by the Metropolitan Opera Company, Baltimore had a brief but stimulating season of opera by local groups. On April 28 and 29, the reorganized Baltimore Civic Opera Company, under the capable direction of Leigh Martinet, presented Verdi's *Aida*, in the Maryland Casualty Auditorium. On the strength of the company's future plans, and this first sample of its work, Baltimore is fortunate to have the group take its place in the city's musical life again. Neither a profit-making venture nor an exploitation of any single vocal studio, the Baltimore Civic Opera Company intends to sponsor and present local musical productions that will develop a better appreciation of music, and to make possible an opera workshop—so vitally needed for the many local singers who are not connected with the Peabody Conservatory of Music—where singers may gain experience and criticism through public performance. Students in the closely related fields of ballet, scene designing, and stage direction will also share in these productions.

The honorary committee of the opera company, of which John Charles Thomas is the chairman, includes many well-known names. Many of its members have appeared with the original group in past seasons. Among them are Lotte Lehmann, Virginia MacWatters, Rosa Ponselle, Dorothy Sarnoff, Gladys Swarthout, Richard Tucker, and Robert Weede.

Mr. Martinet's conducting of *Aida* came as a revelation to those who have watched his growth as student, teacher, and horn soloist, up to the present, when he has taken over the direction of the company founded by his father, the late Eugene Martinet. Leigh Martinet was quietly modest as he took his place in the pit, but from his opening beat he showed that he was in complete command, and as the performance got under way, he communicated his vitality and enthusiasm to singers and orchestra, so that a first-class performance resulted. The small orchestra was made up of



"AND DON'T FORGET TO PUT YOUR RUBBERS ON"

When Oscar Natzka gave a concert for the Cornwall, Ontario, Community Concert Association, the Cornwall committee, thinking of the spring thaws, came to the bass's rescue with a pair of rubbers—L. E. Harris, F. J. Briere, Mr. Natzka, and Albert Robinson, of the Community Concert Service home office in New York

players from the Baltimore Symphony, amplified by the auditorium organ for certain unavailable instrumental effects, and for added fullness in sections demanding a heavier orchestral sound.

The cast included Maud-Key Shelton as *Aida*, Olga Grether as Amneris, Eddy Ruhl as Radames, Frank Hedding as Amonasro, Robert Jachens as Ramfis, Michael Kafil as the King of Egypt, Anna May de Vinci as the Priestess, and William Amoss as the Messenger. Mr. Hedding's Amonasro was projected with dramatic intensity. The weak spots in the production—the badly dressed ballet, Amonasro's minstrel-show make-up, and questionable features of stage direction—could be overlooked in the light of the overall merits of the production. Since the stage was very small, the sets were designed to use a minimum of space, in order to avoid the cluttering of the stage so often encountered in the big scenes of this opera. The chorus, trained by Mr. Martinet, sang with spirit and unity.

A second operatic production of the spring season was the annual per-

formance of the opera class of the Peabody Conservatory of Music, under the direction of Ernest Lert. Puccini's *Madama Butterfly* was given in English, on May 19 and 20, with Leroy Evans conducting. The production was by far the best at the Peabody Conservatory in recent years. The sets of Louis Orndorff, a pupil of the school, were a tour-de-force, executed with remarkable insight. Students of the Conservatory made up the alternate casts, and the student orchestra, supplemented by a few players from the Baltimore Symphony, furnished the accompaniment. Mr. Evans again was a sensitive conductor.

Reginald Stewart, director of the Peabody Conservatory of Music, continued his policy of presenting annual concerts of contemporary American music. On March 28, a lecture by Robert Russell Bennett was followed by a concert of his works. The program, presented by students of the school, included songs, pieces for one and two pianos, and chamber music.

On May 4, the Peabody Chorus, Ifor Jones, conductor, sang Bach's *Magnificat*; Britten's *Rejoice in the Lamb*, and excerpts from Peter Grimes; Harris' *Blow the Man Down*; and Schuman's *Holiday Song*.

An almost uncut performance of Handel's *Messiah* was given on May 7, in the Lyric Theatre, by the Handel Choir, James Lewis, conductor. It was probably the first nearly complete performance of the oratorio in the history of Baltimore. A few small excisions were made in the final section. The other participants were Thomas Dunn, harpsichordist; a small orchestra of Baltimore Symphony players; Catherine Rowe, soprano; Mildred Hutchins, contralto; Richard Goodlake, tenor; and Frank Whitmore, bass.

—GEORGE KENT BELLOWES

Bogota Orchestra Begins New Season

BOGOTÁ.—In May, the National Symphony, conducted by Gerhard Rothstein, opened its 1950 season with a concert that included Beethoven's Overture to *Egmont*, Tchaikovsky's Fifth Symphony, and Liszt's *Les Préludes*. Before beginning its Bogotá series, the orchestra gave three concerts in Cúcuta in commemoration of the 75th anniversary of an earthquake that destroyed the city. These programs were conducted by Mr. Rothstein and José Rozo Contreras.

In its second concert, the orchestra, conducted by Mr. Rothstein, played Brahms' First Symphony, and Beethoven's Emperor Concerto, with Elvira Restrepo as soloist.

In his Bogotá recital, Claudio Arrau gave an unforgettable performance of Schumann's Fantaisie, but his playing was obscure and irresolute in Beethoven's Sonata, Op. 53. Mr. Arrau also gave a recital in Medellín.

The chamber group of the Radio Nacional presented Schumann's Piano Quintet, Haydn's Lark Quartet, Dvorak's Dumky Trio, Borodin's Second String Quartet, and Schubert's Trout Quintet, in recent programs.

In Medellín, the Antioquia Symphony, conducted by Joseph Matza, played the Bach-Abert Prelude, Chorale and Fugue; the Overture to Weber's *Der Freischütz*; and Mozart's A major Piano Concerto, K. 488, and Weber's *Konzertstück*, with Rosalia Cruz as soloist.

In June, several prominent artists gave recitals in Bogotá. Lawrence Tibbett displayed his dramatic faculties, with Edward Harris as accompanist. Jan Peerce appeared before one of the most enthusiastic audiences I have ever seen in Bogotá, with Warner Bass at the piano. Luis Sagi Vela gave a recital of Spanish songs, and the Colombian artist Luis Eduardo Chavez gave a program of songs by Mozart, Beethoven, Duparc, and others. The Trapp Family Singers, conducted by Father Franz Wasner, not only sang and played their usual madrigals, religious songs, folk songs, and early instrumental music, but also offered a group of Latin-American songs, including one of Colombian origin. Andrés Segovia, guitarist, played works by Bach, Rameau, Haydn, and Spanish composers.

—MANUEL DREZNER T.

Second American Tour: November 1950 to January 1951
of the greatest Spanish Violinist

JUAN MANÉN

Rua Santana A Lapa 105 R/C, Lisbon, Portugal

Inquiries regarding dates and fees may be directed to
Henry Colbert, 205 West 57th Street, New York 19



PAULIST CHOIR

OF CHICAGO
FATHER O'MALLEY, CONDUCTOR

NOW BOOKING

J. C. McManaman, Mgr., 911 S. Wabash Ave., Chicago 5, Ill.

MELVIN RITTER
VIOLINIST

"Had style, nobility, fervor and fire . . .
innate imaginativeness and poetry."

—Noel Straus, N. Y. Times

1401 Steinway Building, New York 19, N.Y.

MU PHI EPSILON
National Music Sorority

MARGARET WIBLE WALKER, National President
Dean of Women, Texas Technological College, Lubbock, Tex.
National Executive Office: 6004 Maplewood Ave., Sylvania, O.
Bernice Swisher Goshier, Executive Secretary - Treasurer

ALICE TULLY
1401 Steinway Bldg., 118 West 57th Street, New York

DRAMATIC SOPRANO

OPERA—CONCERTS—
Guest Soloist with Orchestras

SIGMA ALPHA IOTA

National Professional Music Fraternity

Kathleen Davison, National President, 1009 25th Street, Des Moines, Iowa



BARRE HILL

BARITONE

American

Conservatory

Mgt. Clarence F. Cramer
Kimball Bldg., Chicago

HAZEL HARRISON
American Pianist
1950-51 Now Booking
Address:
Box 67, Howard University,
Washington, D. C.



MARY

BOTHWELL

Soprano

Encl. Mgt.: Anne Friedman, 281 W. 84th St., N. Y. 19

James P. Robertson
To Conduct in Wichita

WICHITA, Kan.—James P. Robertson has been chosen as conductor of the Wichita Symphony from a group of over thirty applicants for the position. Mr. Robertson was born in Paola, Kan., and he has conducted the Springfield, Mo., and Hutchinson, Kan., Symphonies.

**Vladimir Horowitz Comes
Under Libidins Management**

Beginning with bookings for the 1951-52 season, Vladimir Horowitz, pianist, will be managed exclusively by the David Libidins Independent Booking Office and Concert Management.



Graciela Rivera

Lewisohn Stadium

(Continued from page 12)

Widow Waltz. In addition to the brisk accompaniments, Mr. Barlow led the Philharmonic-Symphony in the Overture to Offenbach's Orpheus in the Underworld; In the Garden, from Goldmark's Rustic Wedding Symphony; and Beethoven's First Symphony.

—A.B.

French Opera Night, July 15

Alexander Smallens was the conductor for the night of excerpts from French operas that has become an annual feature of seasons at Lewisohn Stadium, and the quartet of soloists were Frances Yeend, soprano; Elena Nikolaidi, contralto; Eugene Conley, tenor; and Robert Merrill, baritone. The generous program opened with the currently least-familiar operas excerpted—Lalo's *Le Roi d'Ys* and Massenet's *Manon*. From the Lalo work Mr. Smallens offered the Overture, and Mr. Conley sang Mylio's charming aubade, *Vainement ma bien aimée*, after which Miss Yeend and Miss Nikolaidi collaborated in the first-act duet between Rozenn and Margaret. From *Manon*, Mr. Conley sang *Ah, fuyez, douce image*, and was joined by Miss Yeend in the St. Sulpice duet. The first half of the evening came to a close with the most satisfactory set of excerpts that were presented, from Saint-Saëns' *Samson et Dalila*. After a tame, but moderately accurate, reading of the Bacchanale, Miss Nikolaidi sang *Mon cœur s'ouvre à ta voix* with fine stylistic command and beautifully firm, rich, and easily-produced tone, and continued in the same vein throughout the splendid second-act duet between Dalila and the High Priest, in which Mr. Merrill sang with the same fine dramatic vigor he displayed in this music last season at the Metropolitan. This duet is not generally considered a concert number, but with two such magnificent voices as those of Miss Nikolaidi and Mr. Merrill delivering the long declamatory lines it was thrilling indeed.

The second half was made up of more ordinary fare. The Overture to Thomas' *Mignon* led into Mr. Conley's rather stiff singing of *Adieu Mignon*, which was followed by Miss Nikolaidi's rich and poignant interpretation of *Connais-tu le pays*. Miss Yeend did some of her best singing

of the evening in the King of Thule ballad and Jewel Song from Gounod's *Faust*, and Mr. Merrill gave a sturdy and forthright performance of *Avant de quitter ces lieux*. Mr. Conley joined Miss Yeend in the Garden Scene duet. Inevitably, the program came to a close with music from *Carmen*—the Prelude to Act IV; the *Habanera* and *Seguidilla*, delivered by Miss Nikolaidi; and the Toreador Song, with Mr. Merrill in full cry.

—J. H. Jr.

Monteux and Arrau, July 17

Pierre Monteux, returned from the Holland Festival, took over the New York Philharmonic-Symphony for the first of a presumptive set of eight concerts with a program in which he shared responsibilities with Claudio Arrau, pianist. This year it is necessary to hedge in making advance statements about the number of concerts any conductor will actually be permitted by the weather to conduct; but nothing more damaging than excessive heat interfered with Mr. Monteux's first assignment, and an audience of 13,000 attended.

The program included only two works—Tchaikovsky's Fourth Symphony and Brahms' Second Piano Concerto. Beethoven's Overture to *Egmont* had been listed, but it was withdrawn to make the timing fit the schedule of NBC, which televised Mr. Arrau's performance of the concerto. In a season in which the audience has shown a marked disinclination to come to Lewisohn Stadium, it seemed a mistake to announce that the program had been shortened; outcries of disappointment were heard when a disembodied voice told the news over the loud-speaker.

Mr. Monteux brought to the Tchaikovsky symphony the naturalness and effortless musical command that make him one of the greatest of conductors. The orchestra rose to his leadership with obvious enthusiasm and admiration, and gave as near to a first-class performance as the stadium circumstances permit. Mr. Arrau played the concerto well, making its thick writing sound strong rather than uncouth, allowing the melodies to sing, dashing off the lighter fast passages with elegance and precision, and animating the whole long work with rhythmic verve. He came as near as anyone could to making the B flat Concerto a palatable diversion for a hot summer night. Mr. Monteux's accompaniment was exemplary.

—C. S.

All-Orchestral Program, July 18

Pierre Monteux's second Lewisohn Stadium program with the New York Philharmonic-Symphony, on July 18, was a joy from beginning to end. This delightful evening began with the Overture to Smetana's *The Bartered Bride*, in a performance full of good spirit, rollicking with zest and bubbling with *joie de vivre*. Dvorak's Symphony in G major, No. 4, Op. 88, followed, and the eminent conductor uncovered all its springtime freshness, setting the flow of its charmingly naive melodies in a framework of beautiful proportions.

Debussy's *La Mer*, which opened the second half of the program, was a marvel of sheer sound, its rich, sensuous colors sparkling and fading with compelling effect. Last, but by no means least, was Strauss' *Don Juan*, which enjoyed a performance characterized by the utmost refinement of detail, yet quivering with an amazingly youthful impetuosity. The applause of the fair-size audience was generous, as was Mr. Monteux's gesture in inviting the orchestra to share practically every curtain call.

—A. B.

Abba Bogin, July 19

Pierre Monteux again conducted the New York Philharmonic-Symphony on July 19, and provided still



Pierre Monteux

Alfredo Antonini

another fine evening of music. The program included the Overture to Wagner's *The Flying Dutchman*; Brahms' Symphony in F major, No. 3, Op. 90; Ravel's *Daphnis and Chloe*, Suite No. 1; and Schumann's Concerto in A minor, Op. 54, in which Abba Bogin was soloist. The young pianist performed the concerto as though to the romantic manner born. A first-rate technician and a musician of remarkable instincts, Mr. Bogin shaped his phrases lovingly if occasionally a bit erratically. One of the chief delights of his playing was his tone, which was particularly gratifying in soft passages, although he was also capable of sonorous fortissimos. There were four encores.

Mr. Monteux accorded the soloist a beautifully integrated accompaniment, applying his superb gifts no less freely than he had in the purely orchestral works. But the Ravel suite furnished perhaps the evening's best example of the conductor's interpretive penetration. Every shade and nuance of the score was etched with precision, and the whole work had an immense and irresistible élan about it. The Brahms symphony was a masterpiece of another kind—subdued, poetic, and molded with a classic plasticity of phrase.

—A. B.

Barere Plays Tchaikovsky, July 20

The evening was unseasonably cold and threatening when the orchestra took the stage for this Thursday evening Lewisohn Stadium concert, and before the program began it was announced that the program order had been changed so as to bring the soloist's appearance before intermission. Thus, after Pierre Monteux had begun things with a finely balanced reading of the Overture to Weber's *Euryanthe*, Simon Barere appeared to play Tchaikovsky's Piano Concerto in B flat minor. What the audience heard was a remarkable technical exhibition. For Mr. Barere, with his listeners huddled shivering in the chilly breezes that swept the stadium, retained sufficient digital flexibility to give what may well be the fastest and least meaningful performance on record of this familiar concerto. Occasional detached phrases emerged musically, but the larger values of the work were all but obscured under the erratic and precipitate rush of notes that made up his reading.

The evening seemed to become warmer when, after intermission, Mr. Monteux returned to the stage to conduct Mendelssohn's Reformation Symphony with an aristocracy of conception and warmth of feeling that, implemented by his easy yet firm technical control, were completely satisfying. The program closed with William Walton's witty First Façade Suite.

—J. H., Jr.

Italian Night, July 22

The annual Italian Night at Lewisohn Stadium enlisted the services of the New York Philharmonic-Symphony, conducted for the occasion by Alfredo Antonini, and four singers, one of whom was even Italian. The soloists were Margarita Zambrana, young Cuban soprano of the New York City Opera; and Jan Peerce, tenor; Robert Weede, baritone; and Salvatore Baccaloni, bass,

all of the Metropolitan. Mr. Antonini, who conducted with fine control and a warm feeling for all of the music in the program, opened the evening's activities with the Overture to Verdi's *La Forza del Destino*, after which Mr. Baccaloni, who seemed all evening to be singing in spite of a heavy chest cold, lightened the mood with A un dottore della mia sorte, from Rossini's *The Barber of Seville*. Miss Zambrana followed with *L'Altra notte*, from Boito's *Mefistofele*, and Mr. Peerce with the two tenor arias from Puccini's *Tosca*. After the Intermezzo and Dance of the Cammeristi from Wolf-Ferrari's *The Jewels of the Madonna*, Mr. Weede brought the first half to a close with his facile and ebullient version of *Largo al factotum*.

The second portion began with the Overture to Rossini's *La Gazza Ladra*, and Mr. Peerce followed with a striking illustration of the decline of Italian opera, the *Lamento di Federico* from Cilea's *L'Arlesiana*. Voi lo sapete, from Mascagni's *Cavalleria Rusticana*, was beautifully sung by Miss Zambrana, who, however, failed to project quite the greatness of dramatic fervor that she has shown as Santuzza in her City Center performances. What could have been the high point of the program—the entire scene beginning with the duet *Son nov'ore*, from Donizetti's *Don Pasquale*—fell flat because of Mr. Baccaloni's vocal shortcomings and Mr. Weede's stylistic tentativeness. Sinigaglia's *Danza Piemontese* furnished an orchestral interlude, and there followed the first-act duet from Puccini's *Madama Butterfly*, in which Mr. Peerce sang loudly and somewhat insensitively, all but obliterating Miss Zambrana's efforts to phrase lightly and with emotional nuance. At the end, all four soloists joined forces to send the audience home with a traditional medley, styled *Venetian Nights*, ringing in their ears.

—J. H., Jr.

INEZ PALMA
Pianist
"One of the most gifted and promising new artists."
Noel Straus, N. Y. Times
Met: Central
Representative for Artists
113 W. 37th St.
New York 18, N. Y.

Eleanor KNAPP
Mezzo-Soprano
Star Philadelphia La Scala Opera Co.
"A young singer of top-drawer quality"
Detroit News
Per. Rep. Frank Chapman
667 Madison Ave., N.Y.C.

MARY LEDGERWOOD
CONTRALTO ORATORIO—CONCERT
"Admirable purity of tone, polished diction—secure intonation—always the intelligent artist."
Noel Straus, N. Y. Times
Suite 7B, 56 Seventh Ave., New York, N. Y.

Carolyn—soprano tenor—Earle
BLAKESLEE
THE AMERICAN CONCERT DUO
Management
WILLARD MATTHEWS
123 East 93rd Street, New York City
HARRY CULBERTSON
5304 So. Everett, Chicago, Ill.

Concert Division
W. COLSTON LEIGH, Inc.
321 FIFTH AVE.
NEW YORK 17, N. Y.

CAROL BRICE

Contralto

DANIEL

ERICOURT

Pianist

AMPARO

ITURBI

Pianist

ALEXANDER

KIPNIS

Bass-Baritone

Obituary

ALBERT RIEMENSCHNEIDER

AKRON, OHIO — Albert Riemschneider, 71, for fifty years, before his resignation in 1947, director of the Baldwin-Wallace Conservatory of Music, in Berea, Ohio, died here on July 20. Well-known as an organist and conductor, Mr. Riemschneider was born in Berea. He studied piano first with his father and later with other teachers. He took instruction in composition from James H. Rogers, in Cleveland, and studied organ with Guilmant, in Paris, where he also studied orchestration with Widor. He was president of the Ohio Music Teachers Association in 1930, and headed the Music Teachers National Association in 1935. In addition to his educational activities, he gave organ recitals, conducted, edited many works by Bach and other composers, and published a number of articles and books dealing with various aspects of music.

MARCEL MAAS

BRUSSELS—Marcel Maas, 53, for a number of years a member of the piano department of the Royal Conservatory of Brussels, died here recently. He was a brother of the late Robert Maas, cellist.

PAULINE DE AHNA STRAUSS

GARMISCH - PARTENKIRCHEN, BAVARIA—Pauline de Ahna Strauss, widow of Richard Strauss, died at her home here on May 13. A well-known dramatic soprano, she created the leading female role in Strauss' first opera, *Guntram*, at Weimar, in 1894, and was married to the composer shortly after. She later achieved a distinguished reputation as a lieder singer. Strauss' opera *Intermezzo* is based on an incident from their early married life. A son and two grandsons survive.

ROBERT HICHENS

ZURICH—Robert Hichens, 86, British writer, whose novels *The Garden of Allah* and *Bella Donna* won wide popularity in America, died on July 20. Mr. Hichens was educated as a musician at the Royal College of Music, in London, and succeeded George Bernard Shaw as music critic of the *London World*. When his novels began to be published he retired from journalistic activity.

EDWARD SCHNEIDER

SAN JOSE, CALIF. — Edward Schneider, 77, composer, teacher, and dean of music at Mills College, died in Santa Clara, on July 1. He was a native of Omaha, and studied piano in New York and Berlin. He came to San Jose in 1900. Three sons and a daughter survive him.

PAUL HENRY SCHMIDT

CORONADO, CALIF. — Paul Henry Schmidt, 72, retired vice-president of Steinway & Sons, died at his home here on June 23. A native of New York, he moved to California a number of years ago. He was a member of many organizations and president of the Coronado Music Society. His wife, the former Ora Hall, survives.

GEORGE ROGOVY

SAN FRANCISCO—George Rogovy, cellist, a former member of the New York Symphony and the San Francisco Symphony, died on July 3, after a heart attack. A native of Kiev, he toured extensively in Russia and in Western Europe before the first World War. He joined the San Francisco Symphony, then under the direction of Alfred Hertz, in 1929, and has made his home here ever since. His wife and son survive.

ARNOLD GABOR

HOLLYWOOD—Arnold Gabor, 62, a member of the baritone roster of the Metropolitan Opera Company from 1923 to 1941, died here on July 15, after a long illness. A native of Hungary, Mr. Gabor came to the Metropolitan from Budapest, and made his debut on Nov. 9, 1923, as the Night Watchman in Wagner's *Die Meistersinger*. During his first season he also took small roles in Boris Godounoff and *Thais*. He later appeared in more important roles, largely in the German repertoire. He was in the casts of two American operas of the period—Deems Taylor's *The King's Henchman* and Howard Hanson's *Merry Mount*.

WILLIAM J. STANNARD

WASHINGTON, D. C.—Captain William J. Stannard, U. S. A., ret., leader of the United States Army Band from 1923 to 1935, died in Walter Reed Hospital on July 12 after an illness of several months. He was 66. Born in Guilford, Conn., he began playing clarinet in a local band at the age of ten. At eighteen he enlisted in the army, where he became solo clarinetist in the Tenth Coast Artillery Band. In 1911 he won a scholarship to the Institute of Musical Art, in New York, and afterwards directed several military bands in addition to organizing bands at the University of Vermont and the College of the Pacific. Appointed to the leadership of the United States Army Band after a competitive test, he toured widely with it both in this country and in Europe. His wife and one son survive.

DEL STAIGERS

LOS ANGELES—Del Staigers, 52, for many years one of America's best-known cornet soloists, died on July 12 after a heart attack. He was born in Muncie, Ind., and started playing the cornet at an early age. After appearing as a child prodigy on his instrument, he began a fully professional career in 1915. In 1919 he joined Sousa's Band, and later appeared in vaudeville and on radio broadcasts. From 1920 to 1926 he was under contract to the Victor Talking Machine Company. Edwin Franko Goldman, after hearing a recording made by Mr. Staiger, engaged him for the Goldman band. After leaving active band work he taught on the West Coast and played for motion-picture sound tracks.

FELIX E. KAHN

BLUE HILL, ME.—Felix E. Kahn, 75, well-known collector of old musical instruments, died on July 25. An excellent amateur violinist, Mr. Kahn at one time owned the Lady Huggins Stradivarius, the Sancy Stradivarius, and a third instrument, once owned by Paganini, by the same master. Mr. Kahn was born in Mannheim, Germany, and came to this country in 1904. He was married to Marianne Kneisel, violinist, a daughter of the late Franz Kneisel, who formed the Kneisel Quartet. His wife survives.

MRS. R. L. MOORE

CHATTANOOGA, TENN.—Mrs. R. L. Moore, mother of the late Grace Moore, died at her home here on July 25, after several years of semi-invalidism. She is survived by three sons and a daughter.

ANGELO BOVE

PHILADELPHIA.—Angelo Bove, 55, orchestra manager of the Philadelphia Grand Opera Company, died here in the University Hospital on June 14. He is survived by his wife, a son, and a daughter.

Philharmonic To Give Operas In Concert Versions

During the 1950-51 season of the New York Philharmonic-Symphony, Dimitri Mitropoulos will conduct a concert version of Ravel's one-act opera, *L'Heure Espagnole*, which has not been produced in New York since it was performed by the Metropolitan Opera 25 years ago. It will be given on the same program with the first United States performance of incidental music Darius Milhaud wrote for *Les Choéphores*. Both works will be sung in French.

The cast for *L'Heure Espagnole* will include Frances Greer as Concepción, David Lloyd as Gonzalve, Joseph Mordino as Torquemada, Mack Harrell as Ramiro, and Ralph Herbert as Don Inigo Gomez.

Les Choéphores, the second part of Aeschylus' *Orestes*, adapted by Paul Claudel, had its concert premiere in 1919, in Brussels, and its first stage performance in 1935, also in Brussels. It is written for soloists, speaking and singing choruses, and orchestra. The choruses will be drawn from the Westminster Choir, and the leading roles of Elektra and Orestes will be sung by Eileen Farrell and Mr. Harrell. Soprano and contralto solos will be performed by Miss Greer and Edwina Eustis.

Singers for the previously announced concert performance of Alban Berg's *Wozzeck*, which Mr. Mitropoulos will also conduct next season, will be Miss Farrell, as Marie; Frederick Jagel, as the Drum Major; Mr. Lloyd, as Andres; Mr. Harrell, as Wozzeck; and Miss Eustis, Mr. Mordino, and Mr. Herbert, in other roles. Members of the Schola Cantorum and a children's chorus will also take part.

The Ravel and Milhaud works are scheduled for performance in November, and *Wozzeck* will be given three times in April, 1951, at the end of the season.

Covent Garden

(Continued from page 7)

Europe where the Ring has been regularly staged over the past three years. Unfortunately these revivals have so far only succeeded in mummifying the great work into a museum-piece. It is to be hoped that the forthcoming broadcasts of Wilhelm Furtwängler's performances at La Scala in Milan may restore faith in the hearts of English Wagnerians.

AT the annual Cheltenham Festival of Contemporary British Music, Vaughan Williams' Sixth Symphony in the recently published revised version; Edmund Rubbra's Fifth Symphony; and William Walton's Violin Concerto were among notable works played. Sir Arnold Bax contributed a new Piano Concerto for the Left Hand, specially written for, and played on this occasion by, Harriet Cohen, whose right hand had been incapacitated. It is a work in the composer's lush and delightfully overgrown style, with an abundance of pleasant melodic material embroidered upon with point and delicacy by the soloist.

The young London-born composer Peter Racine Fricker, winner last year of a Koussevitzky Foundation Award, was introduced by the prize-winning work, his First Symphony, which was given its premiere at Cheltenham by the Hallé Orchestra, under Sir John Barbirolli. Fricker, whose aesthetic allegiance seems to lie somewhere in Central Europe rather than in England, has written in an intensely earnest style, somewhat reminiscent of Hindemith, although without that composer's ease and sureness of effect. The new symphony, a work of power and vitality,

fails only in its too-assiduous cultivation of a single mood throughout all of the four movements—a youthful fault that so imaginative and talented a composer will surely overcome.

Finally, there was another new symphony, similarly performed by the Hallé Orchestra. In it, William Alwyn, a successful composer of film scores, demonstrated fluency of musical thought and an enviable degree of craftsmanship rather than an inspired or original mind.

Among the programs of all the British festivals, those offered at the charming eighteenth-century town of Cheltenham are certainly the most adventurous, and they provide a reliable and carefully chosen survey of the most significant achievements in contemporary British music.

Two Summer Series Draw Denver Audiences

DENVER.—The two great summer musical projects near Denver are already making history. The opera festival at Central City is drawing capacity audiences to productions of Puccini's *Madame Butterfly* and Donizetti's *Don Pasquale*; and on July 7 the Denver Symphony, conducted by Saul Caston, drew an audience of over 12,000 to their opening concert at the Red Rocks Amphitheater.

Helen Traubel and Lauritz Melchior appeared as soloists with the orchestra in scenes from Wagner's *Tristan und Isolde*, and Mr. Caston devoted the purely orchestral portion of his program to other works by the same composer. This Wagner concert was one of the most successful in the history of the Denver Symphony. The majestic naturalness and vast spaces of the outdoor auditorium combined with the perfect acoustics to give the orchestra and soloists a perfect setting for the projection of Wagner's music. The audience was most enthusiastic.

On July 14 and 15, the orchestra sponsored two programs by the Ballet Russe de Monte Carlo. One must see Red Rocks to appreciate fully how entrancing classical ballet can be in such a setting. A program of this type might well be made an annual feature of the summer series.

The four remaining concerts list J. M. Sanroma, Alec Templeton, and Robert Merrill as soloists with the orchestra, and there will be a Rodgers and Hammerstein program. Mr. Caston has taken pains to choose music adapted to the summer season and the peculiar advantages of Red Rocks, and many tourists augment the faithful Denver audience.

—JOHN C. KENDEL

Worcester Festival Announces Schedule

WORCESTER, MASS.—The Worcester County Musical Association has announced plans for its 91st Worcester Music Festival, under the direction of Boris Goldovsky. The festival, which will take place in the Worcester Memorial Auditorium between Oct. 23 and 28, will offer programs by the Philadelphia Orchestra, under the direction of Eugene Ormandy, and the Worcester Festival Chorus, under Mr. Goldovsky. Soloists will include Elena Nikolaidi, contralto; Rudolf Firkusny, pianist; Robert Merrill, baritone; Isaac Stern, violinist; Pierre Luboshutz and Genia Nemoff, duo-pianists; and Susan Starr, child pianist.

The program will include first festival performances of Bach's *Tocatta and Fugue in D minor*; Martinu's *Concert for Two Pianos*; Benjamin Britten's *Festival Te Deum*; Bach's *Cantata No. 4*, *Christ lag in Todesbanden*; Villa-Lobos' *Mandu Carara*; and the first complete performance of Berlioz' *Symphonie Fantastique*.

Holland Festival

(Continued from page 10)

Choir under the direction of Felix de Nobel. This distinguished ensemble enjoys such a renown that several Dutch and foreign composers entrusted the first performance of their works or dedicated new compositions to it. The program included two delightful Dutch compositions—a *Partita Piccola* by Lex van Delden (b. 1919), a sort of etude for choir, sung on vowels, sometimes reinforced by consonants; and a work by Sam Dresden (b. 1881) on traditional Dutch words. The main place was taken by the *Canti di Prigionia*, by the Italian composer Luigi Dallapiccola (b. 1904), for choir, two harps, two pianos, and percussion. The three parts—all of them sung in Latin—are entitled *Maria Stuart's Prayer*, *Boethius' Invocation*, and *Savonarola's Farewell*. Dallapiccola may be considered one of the foremost living Italian composers; his musical language is based on the twelve-tone technique, but he is not orthodox in using it. In the *Canti di Prigionia* he succeeds in combining this technique with the ancient melody of the *Dies Irae*. The strange combination of the voices with the unusual instrumental apparatus does not serve any effect, but only legitimate expression. It must even be admitted that the only weakness of the work is that the expressive power of the choir diminishes when it has to sing a cappella.

IN the course of three other concerts, the Dutch Chamber Choir gave performances of Bach's motets, thus presenting a most welcome and valuable tribute to the memory of the Thomaskirche Cantor, unfamiliar as these works, which once roused Mozart's admiration, are.

The Dutch Chamber Choir is one of the three professional choirs in Holland, the others being the Radio Choir and the Choir of the Netherlands Opera. About 300,000 amateurs sing in various choral societies. Choirs have taken a large part in the 1950 Holland Festival. The Radio Choir participated in a performance of Beethoven's *Missa Solemnis*, under Carl Schuricht; the Choir of the Bach Society in a series of performances already mentioned previously; the Hague section of the Society for the Furtherance of Music in Mahler's *Second Symphony*, under Leonard Bernstein; and in Franck's *Psyché*, under Willem van Otterloo; the Amsterdam section of the same society in Berlioz's *Romeo et Juliette*, under Pierre Monteux, and the Hymn to Amsterdam by Rudolf Mengelberg, under Eduard van Beinum. On the occasion of the 120th anniversary of the Cecilia male choir, three other male choirs co-operated with it in two festival concerts, with programs in which Caldara and Palestrina ap-



In Holland: Hendrik Andriessen, composer of the opera *Philomela*, with Frans Vroons

Particam

peared next to Kodály, Hindemith, and other twentieth century composers. One of these choirs, Die Haghe Sangers, conducted by Joseph Vrancken, also gave a performance of the *Missa*, for tenor solo, male choir, and organ, by Alphons Diepenbrock (1862-1921).

THE orchestral concerts given by the Concertgebouw Orchestra and the Hague Residentie Orchestra were mainly dedicated to more or less traditional programs. The number of works by contemporary composers was very small, and these were first performances. Andriessen's *Berkshire Symphonies* (used in the United States as the ballet score for George Balanchine's *Jones Beach*) show unusual skill in orchestration for a young composer, but also show a disturbing eclecticism. Aaron Copland is not at his best in *El Salon Mexico*, and we deeply regret that he was not represented by a work more typical of his mature talent and style. Bernstein's talents as a composer, as shown by his *Age of Anxiety*, cannot nearly match his gifts as a conductor,

even when it is admitted that both Haydn's *Symphony No. 88* and Mahler's *Resurrection Symphony* ask for more than the exactitude with which they were given by Bernstein. More balance is to be found in the talents of Hans Henkemans (b. 1913), who played the solo part in his own *Pasacaglia and Gigue*, for piano and orchestra, in a concert given on the occasion of the 75th anniversary of the Royal Dutch Musicians Society.

It is, of course, impossible to give an account of every performance presented in the course of the Holland Festival. But it would be wrong to conclude this survey without having mentioned the first post-war appearance in Holland of Wilhelm Furtwängler. It needs little imagination to understand that many people watched this very prototype of the German conductor with mixed feelings. On the other hand, a certain greatness in his way of performing works by Beethoven and Brahms—although his interpretations were firmly rooted in romantic tradition—is undeniable. In every respect, this was a phenomenon from another world.

Festival Programs Reflect Qualities Of Dutch Culture

By EDMUND J. PENDLETON

Amsterdam

THE month-long Holland Festival this year succeeded in representing the achievements of a good cross-section of western culture and in laying a certain legitimate emphasis on the role the Dutch have played in it throughout the centuries. Although the lion's share of the festival was devoted to music, Dutch paintings from the Kaiser Friedrich Museum in Berlin added to the splendor of the Rijksmuseum's exhibit. Exhibits of modern American paintings, of applied arts, and of Dutch costumes; performances of plays by Shakespeare, Goldsmith, and Aeschylus; and seasons of ballet and opera contributed to the cosmopolitan atmosphere of the occasion.

The world is familiar with the Rembrandts, the Van Goghs, the Delft pottery, the silverware, and the fine painting, all of which have been tastefully placed on view, but few people realize to what extent the modern Dutch are musical and how vital, after three centuries of rather meager musical history, is the musical renaissance now in progress.

Quietude, profundity, organization, and cleanliness—the familiar attributes of Dutch character—by no means exclude warmth of feeling, and all of these qualities are reflected in the Dutch conception of music. The Dutch musical interest is broad, as demonstrated in the range and variety of the festival programs, and sustained, for taking pains to do things well is a national characteristic. Living at one of the great inter-continental crossroads of the world, the

Dutch composer is cognizant of the international commerce in ideas as well as materials, and usually keeps an enviable equilibrium that can be traced to the important role he assigns to artistic enjoyment.

Unlike many composers of the United States, England, Brazil, and Russia, the Dutch composers of today do not make a point of drawing on folklore for their musical raw materials, but seek a personal expression in symphonic forms and in a language of international currency. That romantic and classical influences dominated the work of Dutch composers at the turn of the century can be seen from the works of Bernard Zweers (1854-1924), of Alphons Diepenbrock (1862-1921), and of Johan Wagenaar (1862-1941). A considerable improvement in the quality of musical performance came at the same time as the development of Willem Pijper (1894-1947), who established himself as the first Dutch modernist by employing a close-knit style with polytonal and polymetric introcacies. His *Third Symphony*, written in 1926, and played at the Holland Festival (and for the first time in France in a recent concert of the Radiodiffusion Française) stands as a representative work. Condensed, vigorous, and only about eighteen minutes long, it acts as a musical illustration of the manifesto of independence published by the composer in *De Musiek* in 1929.

Among Pijper's pupils, Hans Henkemans, an excellent pianist, has distinguished himself with a virile, counter-rhythmical *Pasacaglia* and *Gigue*, for piano and orchestra; and Rudolph Escher has done the same

with a symphony for strings. Henk Badings, Guillaume Landré, Geza Frid, and Bertus van Lier are also names to be reckoned with.

One of the brilliant revelations of the festival was Willem van Otterloo's *Sinfonietta*, for sixteen wind instruments, which figured in Leonard Bernstein's second concert with the Hague Residentie Orchestra. The composer, who is also conductor of the orchestras of Utrecht and The Hague, explores the possibilities of the wind instruments in an alert, healthy manner not unlike some of the happiest pages of Roussel. Pierre Monteux plans to include this work in the programs of his coming season in San Francisco.

Prominent among contemporary Dutch composers are the members of the Andriessen family—Hendrik, director of the Royal Conservatory at The Hague and composer of *Philomela*; Willem, his brother, director of the Amsterdam Conservatory; and Juriaan, a son of Hendrik, now in the United States, whose *Berkshire Symphonies* figured on the festival's opening program. If in this four-movement composition young Andriessen writes adagios that are a little labored, he has a bright *Allegro* marked by amusing rhythms and a discreet reference to American folk music.

Music Therapy Association In New York Headquarters

The newly-founded National Association for Music Therapy has opened offices in New York, according to its executive committee. The association, whose major concern is the progressive development of the use of music in medicine, may be reached at the American Music Center, 250 W. 57th St., New York 19, N. Y.

BERNARD R. LABERGE Inc.

119 West 57th Street
New York 19, N. Y.

includes

For Season - 1950 - 1951

**VIRGIL
FOX**

"Prophet of the Organ Concert"

TRIO

Leopold MANNES Piano	Bronislav GIMPEL Violin	Luigi SILVA Cello
-----------------------------------	--------------------------------------	--------------------------------

**GEORGE
MARKEY**
Virtuoso Organist

LUCIE BIGELOW

ROSEN
Thereminist

**LUIGI
SILVA**
'Cellist

Norma Waldon
ARTISTS REPRESENTATIVE

16 W. 55th St., New York 19, N. Y.

MERCES

SILVA-TELLES

pianist

"one of the outstanding talents of the new generation."

**BARBARA
TROXELL**

"a great singer."

MAURICE WILK

"in the front rank of violinists."

NEW MUSIC REVIEWS

Twelve-Tone Scores Published by Bomart

A Survivor from Warsaw, Arnold Schönberg's cantata for narrator, men's chorus, and orchestra, recounting the experience of a survivor of Jewish persecution by the Germans, is available in a handsomely printed edition from Bomart, in Long Island City. When Dimitri Mitropoulos conducted this score with the New York Philharmonic-Symphony toward the end of last season, the response of the audience was so ardent that the music was immediately repeated. Since a detailed description of the score appeared in *MUSICAL AMERICA* for May, 1950, there is no need to recount again the merits of one of the most telling and evocative of Schönberg's recent compositions.

As a companion piece, or perhaps better a satellite piece, Bomart has published *Explanation of Metaphors*, by René Leibowitz, one of the chief Parisian disciples of the twelve-tone method. The text is treated in a Sprechstimme manner plainly derived from the devices of Schönberg's *Ode to Napoleon Bonaparte* and *A Survivor from Warsaw*; but the high-blown existentialist poem Leibowitz has chosen to set is as obscure as Schönberg's texts are clear and direct. In its sparing use of fragmentary figures, a few notes at a time, and its small intricacies of polyphony, Leibowitz's instrumental writing suggests Anton von Webern more immediately than Schönberg. The music is written for narrator, two pianos, harp, and percussion.

Ernst Krenek's *Piano Sonata No. 4*, also published by Bomart, is a far solidier and more challenging manipulation of the twelve-tone system. Krenek writes with great idiomatic felicity for the instrument, despite the unfamiliar harmonic and contrapuntal content of his music; his ideas have long line and emotional expansiveness; and the three movements of the piece are cogently and economically organized. It will perhaps be a labor of love for pianists to perform this sonata, but it deserves to be known and understood, for it is one of the best works Krenek has written in the past few years.

—C. S.

Miniature Scores

HAYDN: *Symphony No. 101, D major (The Clock)*. Biographical note by Mosco Carner; introduction by Gordon Jacob. (Penguin).

MENDELSSOHN: *Overture to A Midsummer Night's Dream*; *Fingal's Cave Overture*. In one volume. Biographical note by Ralph Hill; introduction by Gordon Jacob. (Penguin).

Strauss Scores Issued in Eulenberg Edition

From the C. F. Peters Music Corporation comes a group of Richard Strauss scores in the Eulenberg miniature score series, newly reprinted, that will rejoice the hearts of students and others who have been subsisting on battered old pre-war copies.

Now available in the fresh copies are Don Juan, *Tod und Verklärung*, *Till Eulenspiegel*. Also *Sprach Zarathustra*, and *Don Quixote*. The admirably edited Eulenberg series contains brief histories of the works, translations of German musical terms into Italian, and other helpful material.

—R. S.

Chamber Music

PRESSER, WILLIAM: *Passacaglia*, for clarinet in B flat, horn in F, violin, viola, and cello. (Composers Press).

PRESSER, WILLIAM: *Serenade*, for flute and viola. (Composers Press).

String Orchestra

BUSH, ALAN: *English Suite, Op. 28*, for string orchestra. Three movements—*Fantasia*; *Soliloquy on a Sailor's Song*; *Passacaglia*. (Joseph Williams, Ltd.)

McKAY, GEORGE FREDERICK: *Music of the Americas, Suites for String Orchestra—I. Port Royal, Folk Song Suite; II. Rocky Harbour and Sandy Cove, Newfoundland Suite; III. Halyard and Capstan, Sea Shanty Suite; IV. Sky-Blue and Meadow-Green, In the Spirit of Ohio Folk Song*. (Birchard).

String Trio

PARRY, C. HUBERT H.: *Two Intermezzi for String Trio*. Easy, affable short pieces, within the capacities of students and amateurs. (London: Curwen; New York: G. Schirmer).

New Choral Edition For Average Singers

A series of sacred choral arrangements edited by James Allen Dash to suit the limited capacity of the average singer has begun to appear from the press of the Baltimore Music Company, Baltimore, Md. Even when rewriting and the elimination of multiple parts becomes necessary, Mr. Dash keeps each piece in the series to four parts (SATB) of unexact range, to be sung either a cappella or accompanied, and otherwise minimizes difficulties of performance by using closed score, employing only keys with simple notation, and making the quarter note the standard of metrical measurement. The following titles are already available in this edition:

Attributed to ARCADELT: *Ave Maria (Give Ear Unto My Prayer)*.

ARENSKY: *Dies Irae (O Day of Wrath)*.

BALAKIREFF: *Gracious Lord, Hear Our Plea*.

BORTNIANSKY: *Eternal God*.

GRIEG: *O Jesus Be Near (Ave Maris Stella)*.

IPOLITOFF-IVANOFF: *O Bless the Lord*.

KOSCHAT: *The Lord Is My Shepherd*.

MENDELSSOHN: *Cast Thy Burden Upon the Lord, from St. Paul*.

ROSEN MUELLER: *World, Farewell*.

SAINT-SAËNS: *Angel Bands; Praise Ye the Lord*.

SEVENTEENTH-CENTURY MELODY: Sing

We Noel.

SCHUBERT: *Sanctus*.

SCHUETKY: *Emitte Spiritum Tuum*.

SMART: *The Lord Is My Shepherd*.

SULLIVAN: *O Gladsome Light; O Lord, Speak Now Within Me*.

TCHAIKOVSKY: *Cherubim Song; Hymn to the Trinity; A Legend*.

WESLEY: *Lead Me, Lord, in Thy Righteousness*.

Sacred Choral Music

AVSHALOMOV, JACOB: *Cantata, How Long, Oh Lord (SATB, contralto solo, orchestra or piano)*. (Marks). Though its extreme difficulties will frighten many a chorus away, this cantata is a strong, original, and moving work, deserving of widespread performance. The first of its five movements sets a dramatic, declamatory contralto solo against an incantational orchestral continuity. A brief recitative then leads to an agitated, vigorous, and highly climactic section, still primarily declamatory in style, for the full chorus and orchestra. The two concluding sections develop increasing serenity: For the Earth Shall Be Filled sets the contralto solo against the chorus a cappella, in long polyphonic lines; and the final movement, *The Lord Is My Shepherd*, for solo, chorus, and orchestra, achieves a mood of tranquil affirmation. Once the initial problems of pitch and rhythm are solved, the choral singers will find Avshalomov's part-writing gratifying and constantly interesting.

BERGSMAN, WILLIAM: *Let True Love Among Us Be* (two-part chorus of mixed, men's, or women's voices, piano). (Carl Fischer). The prosody, deriving in essence from the characteristic treatment of English strong and weak syllables by Purcell, is more arresting than the somewhat monotonous, one-level harmonic and polyphonic textures of this studious work.

CLEMENT, JACQUES (Clemens non Papa): *Adoramus Te (SATB, a cappella)*. (Music Press, distributed by Mercury). The second publication in the Grinnell College Choral Series (the first was Ernst Bacon's *The Lord Star*) is one of the most familiar motets of Clemens non Papa, a sixteenth-century composer whose style partakes of elements of Palestrina and Orlando di Lasso.

EASSON, JAMES: *The Lord's Prayer (unison, piano)*. (Curwen). The arranger has set the scriptural text to a lovely, rather florid old Highland melody. Whether the tune is appropriate to the devotional words or not, the music itself is charming.

FRANCK, MELCHIOR: *If God Be For Us (SATB, a cappella)*. (Marks). An early seventeenth-century elaborated chorale, here provided with both English and German words and with modern bar-lines, inserted by F. Rikko, which confuse rather than simplify the rhythmic issues.

GORE, RICHARD T.: *Festal Processional Based on the Tune Sine Nomine* by R. Vaughan Williams (SATB, organ). (J. Fischer). It is good to see Vaughan Williams' noble musical setting of *For All the Saints* brought to attention again, even if the rather elaborate organ interludes in this arrangement are less felicitous than the effective choral descants which are set against the tune.

HANSON, HOWARD: *The Cherubic Hymn (SSAATTBB, piano or orchestra)*. (Carl Fischer). One of Hanson's most interesting choral works. In keeping with the text from the Greek Catholic liturgy, much of which the pre-revolutionary Russian Orthodox Church shared with the Greek church, Hanson has drawn heavily upon the usages of Russian liturgical music, doubling the parts in a fashion reminiscent of Kastalsky and Tchesnokoff. The work rises to a



AT OJAI FESTIVAL

Homer Keller with Wanda Krasoff, who played his piano concerto at an Ojai event, with Thor Johnson conducting

truly striking climax, and then subsides slowly in long, melismatic repetitions of the phrase, *Hosanna in the highest*. A notable contribution to contemporary choral literature.

HASSLER, HANS LEO (arranged by F. Rikko): *Christ Is Arisen (SATB, a cappella)*. (Marks). A charming unaffected Easter folk song. The accents fall much better in the original German than in the clumsy English translation by Robert Braun.

PERGOLESI, GIOVANNI-BATTISTA (edited and realized by Richard Franko Goldman): *Agnus Dei (SATB, spinet, organ, or piano)*. (Mercury). This work, dating from 1732 and possibly a fragment from an entire mass, is made available for the first time from a manuscript now in the possession of Richard Franko Goldman, who has realized the figured bass with taste and discretion. The admirable polyphonic writing offers a further correction of the prevalent notion that Pergolesi was scarcely more than an adroit composer of opera buffa.

SCOTT, TOM: *Love Is Come Again (TTBB, a cappella)*. (Carl Fischer). A winning little French Easter carol, set with reticence and self-effacement.

SIROLA, BOZIDAR (arranged by Hugh Ross): *The Lord's Prayer (SAA-TBB, baritone solo or group, a cappella)*. (Associated). An excerpt from *Leben und Taten der Heiligen Brüder und Slawenpostel*, originally published by Universal in Vienna in 1929. From a simple beginning, the music rises to a massive central climax, and diminishes into a long, melismatic baritone solo over held chords. Conventional in harmonic treatment, but capably conceived for the choral resources. —C. S.

Sacred Choral Music Listed

AICHINGER, GREGOR (arr. by Clara Tillinghast): *Duo Seraphim (SSA, semi-chorus, optional alto solo, a cappella)*. (Witmark).

AULBACH, FRANCIS EDWARD: *O King Enthroned (SATB, a cappella)*. (Carl Fischer).

BACH, JOHANN SEBASTIAN: *Eight Chorales (SATB, a cappella)*. (Concordia).

BACH, JOHANN SEBASTIAN: (arr. by F. Campbell-Watson): *Jesu, Joy of Man's Desiring (SA, piano)*. (Remick).

BACH, JOHANN SEBASTIAN (arr. by Clara Tillinghast): *God's time is best, opening chorus and chorale, from Cantata No. 106 (SSA, piano or organ)*. (Witmark).

BACH, JOHANN SEBASTIAN: *The Lamb that was sacrificed, from Cantata No. 21 (SATB, organ)*. Accompanied adapted for organ by Normand Lockwood. (Presser).

One of the best loved, and
frequently performed songs of the day

THINK ON ME

by ALICIA ANN SCOTT

arranged by Carol Perrenot

High — Medium — Low

GALAXY MUSIC CORPORATION 50 West 24th St., New York 10, N. Y.

NEW MUSIC

BAINES, WILLIAM: Sing to the Lord, O Ye Saints (SATB, soprano or tenor solo, piano or organ). (Presser).

BERLINSKI, HERMAN: I Sought Him (SSA, soprano solo, harp or piano). (Mercury).

BLAKE, GEORGE: As Pants the Hart (SATB, baritone solo, organ). (Ditson).

BRACKETT, LYMAN F. (arr. by Earl Roland Larson): Jesus, Our Good Shepherd (SA, piano or organ). (Birchard).

CRIST, BAINBRIDGE: St. Francis' Prayer (SSAATTBB, a cappella). (Carl Fischer).

DETT, NATHANIEL (arr. by George Lynn): Ride On, Jesus (SATTB, a cappella). (J. Fischer).

ELAINE, SISTER MARY: Dona Nobis Pacem (SSA, a cappella). (Associated).

FETLER, DAVID: In Peace and Joy I Now Depart (SSAATTB, a cappella). (Presser).

FRANCK, JOHANN WOLFGANG (arr. by Clara Tillinghast): Ye Fields of Light, Celestial Plains (SSA, solo voice, piano or organ). (Witmark).

GABRIELI, GIOVANNI: O Magnum Mysterium (double chorus: SATB, ATBB, a cappella or organ). (Presser).

GLARUM, L. SIDNEY: O Be Joyful (SATB, soprano solo, a cappella). (Carl Fischer).

GOUNOD, CHARLES: (arr. by D. H. Decker): Praise Ye the Father (SSA, organ). (J. Fischer).

GOUNOD, CHARLES: (arr. by Homer Whitford): We praise and bless Thee, from Messe Solonelle (SSAATTBB, mezzo-soprano solo or solo quartet, organ). (Ditson).

HAMMERSCHMIDT, ANDREAS: (arr. by Clara Tillinghast): Glory to God in the Highest (full chorus SSA, solo voices or semi-chorus SSA, a cappella). (Witmark).

HANDEL, GEORGE FRIDERIC (arr. by Clara Tillinghast): All His mercies shall endure, from The Occasional Oratorio (SSA, piano or organ); Coronation Anthem, Great Is the Lord (SSA, piano or organ); Prepare the hymn, prepare the song, from The Occasional Oratorio (SSA, piano or organ). (Witmark).

HAYDN, MICHEL: Darken'd Was All the Land (Tenebrae Factae Sunt) (SATB, organ). Organ realization by George Lynn. (Presser).

KIRKPATRICK, ALBERT: I See His Blood Upon the Rose (SATB, piano or organ). (Carl Fischer).

LANG, EDITH: Jesu, Jesu, Holy, Holy, Yet Most Lowly (SATB, organ). (J. Fischer).

LASSUS, ROLAND DE (Orlando di Lasso) (arr. by Clara Tillinghast): Two excerpts from Penitential Psalm No. 5—Non avertas faciem Tuam (SA, a cappella); Tu exurgens (SSA, a cappella). (Witmark).

LEKBERG, SVEN: God Be Merciful Unto Us (SATB, a cappella); O Mighty Eternal God (SATB, a cappella). (J. Fischer).

LUVAS, MORTEN, J.: Come, Holy Spirit (SSA, a cappella). Ar-

ranged from a Bach harmonization of an anonymous melody. (Birchard).

LYNN, GEORGE, arranger: New Year Carol (Greensleeves) (SATB, junior choir in unison); O Magnify the Lord with Me (By an unknown composer, from the Bay State Collection) (SATB, organ). (Presser).

MALIN, DON: All Glory Be to God on High (SSA or TTBB, piano). Arranged from a chorale melody of Gregorian origin. (Birchard).

MARKS, HAROLD K.: Jesus, Refuge of the Weary (tune from Thomen's Christenschatz, 1745) (SATB, a cappella). (Presser).

MARRYOTT, RALPH E.: At the Name of Jesus (SATB, a cappella); Come to the Saviour (SATB, a cappella); Holy Saviour, in Thy Keeping (SSATBB, a cappella); Walk With Me Now, Lord Jesus (SATB, soprano and alto solos, organ). (Ditson).

MCKINNEY, MATHILDE: Dear Lord and Father of Mankind (SA, piano). (J. Fischer).

MEAD, EDWARD G.: O Come, Let Us Sing Unto the Lord (SATB, a cappella). (Carl Fischer).

MEREDITH, I. H.: In the Secret Place (SATB, soprano solo, accompanied). (Presser).

MOORE, DONALD LEE (arranged by Charles Gilbert Spross): Silently Now We Bow (SATB, accompanied). (Presser).

MOZART, WOLFGANG AMADEUS (arr. by George Lynn): Praise Ye the Lord (Laudate Dominum, K. 339) (SATB, soprano solo or junior choir, piano or organ). (Presser).

MUELLER, CARL F.: Sayings of Jesus Set to Music (SATB, piano or organ). Six choruses: Let Not Your Heart Be Troubled; Greater Love Hath No Man; When Thou Prayest; Ye Are the Light of the World; Do Ye Even So Unto Them; The Great Commandments. (Carl Fischer).

O'HARA, GEOFFREY (arranged by N. Clifford Page): If Christ Came Back (SATB, medium-voice solo, accompanied). (Ditson).

OLDS, W. B.: The King's Highway (SATB, piano). (Carl Fischer).

PEERY, ROB ROY: Give Me This Day (SATB, organ). (Presser).

PHELPS, DAVIS G.: An Evening Hymn (SATB, alto or baritone solo, accompanied); God Is Love (SATB, accompanied). (Presser).

RASLEY, JOHN M.: He Shall Reign Forever (SATB, soprano solo or semi-chorus, accompanied). (Presser).

RASLEY, JOHN M.: When, His Salvation Bringing (junior choir in unison or two parts). Palm Sunday or general use. (Ditson).

ROGERS, JAMES H. (arranged by Ruth E. Bailey): Seek Him That Maketh the Seven Stars (SSAA, soprano solo, accompanied). (Ditson).

RYDER, NOAH FRANCIS: Let Us Break Bread Together (TTBB, a cappella). Arrangement of a Negro spiritual. (J. Fischer).

SCHUBERT, FRANZ (arranged by Walter Eckhard): He Giveth All (Hark! Hark! the Lark!, with sacred words) (SATB, accompanied). (Presser).

SHAW, RUBY: Run to My Lord (SSATB or TTBB, a cappella). (Ditson).

SHELLEY, HARRY ROWE: Hark! Hark, My Soul (SATB, soprano and alto solos, organ); The King of Love My Shepherd Is (SATB, organ). (Presser).

SHEPPARD, ERNEST H.: He That Dwelleth in the Secret Place (SATB, organ). (Presser).

SPROSS, CHARLES GILBERT: I'll Come to Thee, Lord (SATB, accompanied). (Church).

STAIRS, LOUISE E.: Another Day Is Dawning (SATB, soprano and alto solos, accompanied); Praise to God and Thanks We Bring (SATB, accompanied). (Presser).

STANTON, ROYAL, arranger: I'm A-Rollin' (TTBB, a cappella); King Jesus Is A-Listenin' (SSA, piano). (J. Fischer).

STATHAM, HEATHCOTE: Drop Down, Ye Heavens (SS, organ). (Oxford).

STEVENS, LAWRENCE: I See His Blood Upon the Rose (SATB, organ). (John Church).

STOUGHTON, ROY S.: In the Last Days It Shall Come to Pass (SATTBB, soprano and baritone solos, organ). (Presser).

SWINNEN, FRANK: Six Amens (SATB, organ). (Ditson).

SYKES, HARRY A.: Our Prayer We Make (SA or unison, accompanied). (Presser).

VAN HULSE, CAMIL: I Will Sing, O Lord (Veritas Mea) (SATB, organ). (Leeds).

VARIOUS COMPOSERS: Seven Amens (by Philip James, J. S. Bach, Horace Hunt, Rob Roy Peery, Mrs. Ethel McDermott Olver, and Alfred Whitehead) (SATB, a cappella). (H. W. Gray).

VINCENT, JOHN: O God Our Help in Ages Past (SATB, a cappella). Based on the hymn tune by William Croft. (Mills).

WELDY, GEORGE W., Jr.: Rise Up! O Men of God (SATB, organ). (Presser).

WILLIAMS, DAVID H.: Because the Lord Is Risen (SATB, a cappella). (Presser).

Secular Choral Music

BOROWSKI, FELIX: O Softly Singing Lute (TTBB, a cappella). (J. Fischer). A new setting for male voices of a heartfelt part song already well known in its original mixed-voice form.

CARTER, ELLIOTT: The Defense of Corinth (TTBB, speaker, piano four hands). (Merrymount, distributed by Mercury). An amusing and imaginative trick piece, 55 pages long, detailing, in a translation from Rabelais, the frenzied activity of Diogenes, during the siege of Corinth, who kept from "seeming a loitering slug and lazy fellow" by going to the top of a hill, where "did he roll his jolly tub which served him for an house to shelter him from the injuries of the weather there . . . In a great vehemency of Spirit, did he turn it, veer it, wheel it, whirl it, frisk it, jumble it, shuffle it, huddle it, tumble it, hurry it, jumble it, jumble it, joust it, overthrow it, beat it, thwack it, bump it, knock it, thrust it, push it, batter it, shock it, toss it, jerk it, shake it, upside down, topsy-turvy, arsi-versy, tread it, trample it, stamp it, tap it, ting it, ring it, tingle it, towl it, sound it, shut it, unbung it, resound it, stop it, close it, unstopple it. . . ." The possibilities of this text are obvious, and Carter, with recourse to speaking as well as singing, makes the most of it. The ordinarily sober composer here unbends without letting his style become vulgarized by the zestfulness of his text.

SANJUAN, PEDRO: Canto de Cuna (Cradle Song) (SSA, a cappella). (Merrymount, distributed by Mercury). A folkslike song, delicately handled.

SIEGMEISTER, ELIE: The New Colossus (SATB, piano). (Merrymount, distributed by Mercury). The text by Emma Lazarus is from a prize-winning poem in a competition for the inscription on the Statue of Liberty. Music flashy and obvious.

WARD, ROBERT: With Rue My Heart Is Laden (SSAATTB, a cappella). (Merrymount, distributed by Mercury). A gracious setting of an A. E. Housman poem, with parts that flow like honey. —C. S.

Secular Choral Music Listed

BARTHOLOMEW, MARSHALL, editor: Early English Glee (TBB, a cappella)—Amo, Amas, I Love a Lass; Punch; We Be Soldiers Three. (Mercury).

BEETHOVEN, LUDWIG VAN (arr. by Ruth Bampton): Tomorrow's World (SATB, piano). (Raymond A. Hoffman).

BLAND, JAMES (arr. by Roy E. Freeburg): Carry Me Back to Old Virginia (SSAATTBB). (Ditson).

BRYAN, CHARLES F.: Suite, From the Textbooks (SATB, a cappella)—Latin, Arma Virumque Cano; Literature, Flower in the Crannied Wall; Geometry, The Area of a Regular Polygon; American History, These Are the Times. (J. Fischer).

DEBUSSY, CLAUDE (arr. by Haydn Morgan): Peaceful Evening (Beau Soir) (SSA, piano). (Birchard).

DIACK, J. MICHAEL: Mary Had a Little Lamb (unison, piano). (Patterson).

FAITH, PERCY, arranger: Juniata (SSA or TTBB, a cappella); Swanee River (SSA or TTBB, a cappella); Drink to Me Only with Thine Eyes (SSA or TTBB, a cappella). (John Church).

FRANK, MARCEL G.: Freedom (TTBB). (J. Fischer).

HERZOG, ARTHUR, JR. and HOLIDAY, BILLIE: God Bless the Child (SATB, piano). (Marks).

HOPPIN, STUART BLISS: Sweet Caramella (SSA, piano). (Presser).

KETTERING, EUNICE LEA: A Dirge for a Righteous Kitten (SSA, soprano solo, a cappella); The Moon's the North Wind's Cooky (SSA, a cappella); Two Old Crows (SSAA, a cappella). (Summy).

KLEINSINGER, GEORGE: My Native Land (SATB, piano). (Marks).

KUBIK, GAIL: Choral Scherzo on a Well-Known Tune, Wee Cooper o' Fife (SATB, a cappella); Hop Up My Ladies, American Folk Song Sketch (TTBB, tenor and baritone solos, solo violin); Johnny Stiles, American Folk Song Sketch (TTBB, piano); Miles Standish, Choral Profile (SSAATTBB, piano); Peregrine White and Virginia Dare, Choral Profile (SSA, a cappella); Woodrow Wilson, Choral Profile (SSATTBB, piano). (Southern).

MAHLER: Bell Chorus, from Symphony No. 3 (fifth movement) (boys' chorus in unison, SSA, piano, chimes, glockenspiel, triangle). (Marks).

MCKAY, GEORGE FREDERICK: A Prayer in Spring, (SATB, a cappella); Two Nonsense Songs—The Table and the Chair, and The Crumpley Tree (SAB, piano). (J. Fischer).

MCKAY, FRANCIS H.: November (SSA, piano). (Birchard).

Awarded the New York Music Critics' Circle Prize

for the most notable new work introduced in New York by an American composer during the 1949-50 season

Roger Sessions

Symphony No. II

STUDY SCORE NO. 52 \$3.50

New York 17: 3 East 43rd Street
Brooklyn 17: 275 Livingston Street
Cleveland 14: 43 The Arcade
Los Angeles 14: 700 West 7th Street

G. SCHIRMER

"LOVE'S NO LONGER A MYSTERY"
Delightful little song
suitable for encore or program
High \$50
Emanuel Middleton
Music Publisher
Dept. A. 2593 2nd Ave., Los Angeles, Cal.

Unpublished compositions of
JOSEPH W. CLOKEY
available for performance.
Orchestra, Chamber Music
Two-Piano, Piano Solo.
Box 431, Claremont, Calif.

RECORDS

Four Italian Operas Recorded By Cetra-Soria

The already distinctive list of full-length recordings of Italian operas issued by Cetra-Soria has been extended by the addition of four more works—three comedies and a melodrama. Verdi's *Falstaff*, with Mario Rossi conducting and Giuseppe Taddei in the title role, is presented in capital fashion, with a fine cast from start to finish. The other three releases are all one-act operas—Puccini's *Il Tabarro* and Gianni Schicchi, the first and third of the pieces constituting the *Trittico* (Suor Angelica, not yet recorded, is the middle one); and a virtually unknown early opera buffa by Donizetti, *Il Campanello*. In all four of the new Cetra-Soria operatic recordings—available only on long-playing discs—the orchestra and, where one is necessary, the chorus are those of Radio Italiana. Giuseppe Baroni conducts *Il Tabarro*, and Alfredo Simonetto conducts the two one-act comedies.

The *Falstaff* recording is a model of clarity, high humor, and musical sensitivity. Ideally paced and felicitously played and sung, the performance makes all the requisite points of the score and libretto, moving ahead with scherzo-like industry when the action is progressing, yet providing the singers with the relaxation they need to make the most of the lyric episodes. Mr. Taddei's impersonation of *Falstaff* is altogether knowing; the only reservation one feels results from the fact that nature has not endowed him with as fat-sounding a voice as, say, Mariano Stabile or Giacomo Rimini. Rosanna Carteri handles Mrs. Ford's music magnificently; Amelia Pini is a lusty Dame Quickly; Lina Pagliughi sings Nanetta's fragments charmingly, except for recalcitrant pianissimos in the fairy scene; Emilio Renzi is a first-class Fenton, with both the style and the tonal texture for the part.

The casting of the three shorter operas is not quite so luxuriant, but all are adequately taken care of, and each is presented with authentic style and vigorous projection. The most noteworthy individual performances are those of Clara Petrella, a splendid spinto soprano, in *Il Tabarro*; Giuseppe Taddei, as Gianni Schicchi, and Giuseppe Savio, as Rinuccio, in Gianni Schicchi; and Sesto Bruscantini, in the buffo role of Don Annibale, in Donizetti's gracious and sparkling little *Il Campanello*.

—C.S.

Youthful Beethoven In Two Fine Recordings

Not all the finest pages of Beethoven's music are in the works dating from his mature years. Two recordings of works composed when Beethoven was 25 (in 1795) attest to the cogency of his musical thought and the serenity of his lyric expression in this relatively early period of his career. Of the two pieces, the Second Piano Concerto, in B flat, is both the more ponderable work and the better known. The *Notturmo* in D major, Op. 42, for viola and piano, is lighter in tone, and certainly less well known. It is an arrangement made by Beethoven himself in 1797 of a Serenade for Violin, Viola, and Violoncello.

William Kapell plays the Beethoven concerto, accompanied by Vladimir Golschmann and the NBC Symphony (RCA Victor). Although Mr. Kapell already has a number of striking recordings to his credit—notably of Prokofiev's Third Piano Concerto—this is one of his finest musical accomplishments. He plays the music without ostentation or self-advertisement, with continually beautiful tone, great élan, and a wholly musicianly conception of his function. Mr. Golschmann and the orchestra give him a firm yet plastic support.

William Primrose, with the collaboration of David Stimer at the piano, plays the *Notturmo* delightfully. (RCA Victor). All its gayest qualities as a divertimento are captured, yet its many serious moments are given the requisite weight. Both recordings are superb in their tonal fidelity.

—C. S.

Bach Year Brings Many New Recordings

BACH'S A German Organ Mass (Third part of the *Klavierübung*). Fritz Heitmann, organist. (Capitol Telefunken). Fritz Heitmann's recording of these works by Bach is a superb achievement from both the artistic and the engineering standpoint. Mr. Heitmann recorded the music on the Arp Schnitger organ in the Eosander Chapel of the Charlottenburg Palace. This fact alone gives his performance an enormous advantage over those made on elaborate modern instruments, unsuited to the style of Bach's music. This baroque organ was built in 1706, in the new wing of the palace that Frederick I of Prussia ordered his architect, Johann Friedrich von Eosander, to construct. It is a beautiful instrument. The recording is well-nigh ideal. The bright tone colorings, the contrapuntal clarity and tingling vitality of the sonority are a tribute

both to the performer and to the skill of the organ-builder.

Mr. Heitmann's tempos are a model of judgment, neither too fast to obscure the counterpoint nor too slow to prevent the flow of the rhythm. He manages to build the E flat Major Prelude majestically without the roaring registrations and the detestable couplings with which nineteenth-century organists used to obscure the noble lines of Bach's music. His treatment of the Kyrie, Gott Vater in Ewigkeit, and the other introspective sections, reveals a profound comprehension of the religious nature of this lofty work. This is a recording to listen to repeatedly, to deepen one's enjoyment both of the organ and of Bach.

—R.S.

BACH: Well Tempered Clavier, Book I, Preludes and Fugues in C major and minor, D major and minor, and E flat major and minor. Wanda Landowska, harpsichordist. (RCA Victor). Wanda Landowska's recording of The Well Tempered Clavier, like Pablo Casals' recording of Bach's cello suites, has historical as well as personal and immediate significance. Equally great as a Bach scholar and as an interpretative artist, Mme. Landowska plays the preludes and fugues with a technical power, musical insight, and stylistic felicity that are unsurpassable. In recent years, the cry has gone up in some quarters that her playing has grown bolder, more romantic, and more conscious of virtuosity than twenty years ago. In her recording of the first eight preludes and fugues from The Well Tempered Clavier I can find no justification for such complaints. The tempos are broad and majestic in the slow works, leaving ample time for the mind to absorb the full import of the texture, without ever dragging. And in the rapid preludes and fugues, Mme. Landowska never confuses speed with mere brilliance or motor excitement. Her playing of the sprightly C sharp major fugue, for example, is as intensely projected contrapuntally as her playing of the far slower and more solemn C major fugue. The stamp of her personality is on everything, but one senses also a selfless devotion and aesthetic objectivity in her approach to the music. One listens to Bach, rather than to Landowska. RCA Victor should hasten to bring out the rest of Book I and get on to Book II. After all, there are 48 to be done, and none is less beautiful than the others.

—R.S.

BACH, W. F.: Sinfonia, for two flutes and strings. Strauss: Serenade, for winds and horns, Op. 7. Denny, William: Overture for Strings. Janssen Symphony of Los Angeles, Werner Janssen conducting. This is an odd assortment of music, but well performed. The Bach sinfonia has a grave loveliness that has not faded in a century and a half. Richard Strauss' early serenade is still worth an occasional hearing, aside from its historical interest. And William Denny's strenuously dissonant, rhythmically nervous overture adds a bit of contrast, even if it does not measure up to the other works in inherent talent or quality.

—R.S.

BACH: Motet, Singet dem Herrn. Choir of the Berlin State Academy. Cantata No. 50: Nun ist das Heil und die Kraft (opening chorus). Cantata No. 104: Du Hirte Israel, Höre (opening chorus). Berlin Philharmonic Orchestra and Chorus, Carl Schuricht conducting. (Capitol Telefunken). The singing of the motet, Singet dem Herrn, is notably vital and spiritually alive. Although the balance of the voices is not invariably perfect, the marvelous design of the music is clear, and the

excitement of the development is achieved without undue emotional emphasis or romantic exaggeration of detail. The performances by the Berlin Philharmonic Chorus are somewhat thick in sonorous texture, with too much emphasis upon climax, but in other respects the interpretations are satisfactory. Aside from an occasional fuzziness of sound, the recording is adequate.

—R.S.

Kodály and Bartók Works Are Recorded

KODÁLY: Psalmus Hungaricus. Dallas Symphony, Antal Dorati, conductor; Gabor Carelli, tenor; North Texas State Teachers College Chorus, Frank McKinley, director; Dallas Children's Choir, Christine Shannon, director. (RCA Victor). Zoltán Kodály's *Psalmus Hungaricus*, one of the major choral works of the twentieth century, has finally found its way onto records 27 years after its premiere in Budapest. This setting of the 55th Psalm is a magnificent achievement, as vital musically and as valid emotionally and spiritually as it was when it was new; its neglect by conductors and choral societies must be a source of bewilderment to anyone who listens to Mr. Dorati's towering interpretation of it. From the opening unison chant, with its Hungarian rhythmic inebriations, through the impassioned tenor solos and the superbly resonant climaxes of chorus and orchestra to the contemplative close, the music moves with a sense of almost improvisational spontaneity, yet it is given coherence by Kodály's mastery of structural organization and his infallible instinct for apposite detail. In conducting it, Mr. Dorati reaches perhaps the highest point of his career so far. His understanding of the music and his devotion to it are complete, and I do not see how this performance could be improved upon. Mr. Carelli, singing in his native Hungarian, also makes an impressive contribution, and the choruses from Texas schools are expertly trained. This is one of the most valuable, and also one of the most exciting, recordings of the year.

—C. S.

BARTÓK: Roumanian Folk Dances, arranged for violin and piano by Székely. Yehudi Menuhin, violinist.

MANHATTAN SCHOOL OF MUSIC

JANET D. SCHENCK, DIRECTOR

Courses leading to

BACHELOR OF MUSIC AND MASTER OF MUSIC DEGREES

Diploma and Post-Graduate Diploma

A distinguished faculty includes

HAROLD BAUER, piano	FRIEDRICH SCHORR, voice
HUGO KORTSCHAK, violin	HUGH ROSS, chorus
VITTORIO GIANNINI, composition	HOWARD MURPHY, theory
DIRAN ALEXANIAN, cello	GUSTAVE REESE, musicology

Full session opens September 28

Registration: Upper School, September 14-25
Lower School, September 15-22

238 East 105th Street

New York 29, N. Y.

RIZZO SCHOOL OF MUSIC

ANDY RIZZO, President

CAMERON MARSHALL, Director

Announces addition of two outstanding artists to its faculty

DONALD BARTLEMAN—Violinist

LEE AYRE—School of the Dance

Fall Term Opens Sept. 11, 1950—Registration Sept. 5-10

Catalog upon request: 306 So. Wabash Ave., Chicago 4, Ill.

CARLO MENOTTI

VOICE CULTURE

2 Columbus Circle
New York City CL. 7-5973

WILLIAM S. BRADY

Teacher of Singing

257 WEST 86th ST., NEW YORK CITY
Telephone: TRafalgar 4-2810

ROSALIE MILLER

Teacher of Voice

EXCLUSIVE TEACHER OF

REGINA RESNIK

Soprano Star of Metropolitan Opera Ass'n
200 W. 57th St., N. Y. C. Circle 6-9475

REINALD

WERRENATH

Singer and Teacher of Singers

Studio: 915 Carnegie Hall, N. Y. C.
Phone: CIRCLE 7-2634

RECORDS

Marcel Gazelle, pianist. (RCA Victor). An impassioned interpretation of a work that has become part of the standard repertoire.

—R.S.
BARTÓK: Sonata for Violin Solo. Yehudi Menuhin, violinist. (RCA Victor). This is a recording not to be missed either by violinists or by lovers of contemporary music. Bartók's Sonata for Violin Solo was commissioned by Mr. Menuhin, who gave a magnificent first performance of it at a recital in Carnegie Hall, on Nov. 26, 1944. No one who was present will ever forget the impression made by the composer, when he was brought to the stage to acknowledge the applause. In precarious health—he was to die only a year later, on Sept. 26, 1945—Bartók was at the zenith of his creative powers, and a radiant spirituality overshadowed his physical frailty.

Almost every one sensed the tragic overtones of the occasion. It must be a profound satisfaction to Mr. Menuhin to perpetuate the music in recorded form. The sonata is made up of four movements, a Tempo di ciaccona, Fuga, Melodia, and Presto, of monumental logic, strength of contrapuntal texture, and burning inspiration. Since the solo sonatas of Bach there has probably been nothing in this genre to compare with Bartók's composition in scope and majesty of style. A dozen hearings will reveal new beauty and significance, each time.

—R.S.

Miscellaneous

TCHAIKOVSKY: Serenade in C for String Orchestra, Op. 48. Boston Symphony, Serge Koussevitzky conducting. (RCA Victor). There is no orchestral sound more sumptuous than that of the Boston Symphony strings conducted by Serge

Koussevitzky. He interprets this unhackneyed Tchaikovsky work with fine taste as well as impassioned vigor. Those who have heard the score only in ballet performances when George Balanchine's choreographic setting was given will perhaps be surprised to discover how rich the sonorous texture is when the serenade is played by a great symphony orchestra.

—R.S.

POULENC: Le Bal Masqué, Profane Cantata. Warren Gadjour, baritone. Chamber Orchestra conducted by Edvard Fendler. (Esoteric). Poulenc's effervescent settings of Max Jacob's surrealist verses are wholly delightful. It is hard to see how anyone could resist this music, with its copious melody, witty harmony, fascinating instrumental color and bumptious humor. Mr. Gadjour's singing is a genuine tour de force, and the orchestra and Mr. Fendler give him able support. From the technical standpoint, this recording is an engineering triumph.

—R.S.

MOZART: Sonata No. 8, C major, K. 296. Jascha Heifetz, violinist. Emanuel Bay, pianist. (RCA Victor). A polished and swift-paced performance that remains on the surface of the music but has an attractive elegance and ease. The recording is kinder to Mr. Heifetz than to Mr. Bay, for the piano sounds tubby despite his adept playing.

—R.S.

BEETHOVEN: Notturmo in D, Op. 42, for viola and piano. William Primrose, violist. David Stimer, pianist. (RCA Victor). This work was arranged, under Beethoven's supervision, from his Serenade, Op. 8, for string trio. It is delightful music, in the later version as well as in the original. Mr. Primrose plays it with spirit.

—R.S.

SCRIABINE: Piano Sonata No. 4, F sharp major, Op. 30. William Schatzkammer, pianist. (RCA Victor). Mr. Schatzkammer gives a volatile and imaginative interpretation of this brilliant sonata. He does not always preserve perfect clarity, but he whips up sufficient excitement to justify the occasional technical snarls in his performance. The piano sound is well recorded.

—R.S.

Vocal Music

SCHUBERT: Songs for Male Chorus. RCA Victor Chorale of Men's Voices, Robert Shaw conducting. Beatrice Krebs, contralto, Frank Glazer, pianist. (RCA Victor). This album includes An den Frühling, Widderspruch, La Pastorella, Ständchen, and Sehnsucht. It is especially welcome since Schubert's choral music is shamefully neglected. Most music lovers are unaware that he was as great in the best of his music for vocal ensemble as he was in his lieder. Miss Krebs sings her incidental solos well. The diction of the chorus is not always clear, but the tone and balance are admirable. Especially eloquent is the performance of La Pastorella, a setting of verse by Goldoni, a work of the purest loveliness of melody and harmony.

—R.S.

WAGNER: Elisabeth's Prayer, from Tannhäuser. Kirsten Flagstad, soprano. Philharmonia Orchestra, Issay Dobrowen conducting. (RCA Victor). Mme. Flagstad's crystal-clear tone quality and flawless production come to the fore in this rather emotionally detached performance. Mr. Dobrowen provides an adequate orchestral background.

—R.S.

MOZART: Non più andrai, from The Marriage of Figaro. Rossini: La calunnia, from The Barber of



ADA PAGGI RENEWS ACQUAINTANCES

Fausto Cleve, left, musical director of the Cincinnati Summer Opera congratulates Luther A. Richman, director of the Cincinnati Conservatory of Music, on securing the services of Ada Paggi, left, as head of the conservatory opera department. Miss Paggi and Mr. Cleve were colleagues at Ravinia

Seville. Italo Tajo, bass. RCA Victor Orchestra, Jean Paul Morel conducting. Mr. Tajo sings both the Mozart and the Rossini arias in dramatically vigorous fashion. Out of context, they sound a bit abrupt, especially since Mr. Morel seems anxious to waste no time in conducting them.

—R.S.

Orchestra Music

HAYDN: Symphony No. 53, D major (Imperial). Symphony Orchestra, Leopold Stokowski, conductor. (RCA Victor). Another standard Stokowski performance of Haydn, neat and unostentatious, but dis-

torted by too large and fat a body of orchestral tone. The symphony itself, a good one but not a great one, was unearthed by Edvard Fendler in 1939, and conducted by Mr. Stokowski in a New York Philharmonic-Symphony program in February, 1949.

—C.S.

Concerto

MENDELSSOHN: Violin Concerto, E minor. Jascha Heifetz, violinist; Royal Philharmonic, Sir Thomas Beecham, conductor. (RCA Victor). Heifetz and Beecham at their best.

—C.S.

Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma
BERYL RUBINSTEIN, Mus.D., Director 3411 Euclid Ave., Cleveland 15, O.
Member of the National Association of Schools of Music

Cincinnati Conservatory of Music

LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty
Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.
Address C. M. Benjamin, Registrar, Dept. MA.—Cincinnati 19, Ohio

BOSTON UNIVERSITY

College of Music

Offering complete courses in Piano, Voice, Organ, Violin, Cello, Bass, Woodwinds, and Percussion instruments, Public School Music Composition, Church Music, Musicology, Chorus, Glee Club, Orchestra, Band. Faculty includes members of Boston Symphony. Bachelor's or Master's Degrees in all musical subjects. Dorms. Catalog. DIRECTOR OF ADMISSIONS, 705 Commonwealth Ave., Boston

PHILADELPHIA MUSICAL ACADEMY

Founded 1870 80th Season Chartered
DISTINGUISHED FACULTY — COURSES LEADING TO DIPLOMAS AND DEGREES
Special Department for Opera and Stage Direction Write for Particulars
Jani Sganto, President-Director, 1617 Spruce St., Phila. 3, Pa.

ROOSEVELT COLLEGE SCHOOL of MUSIC

Studies in Applied and Theoretical Music leading to the degree of Bachelor of Music and Master of Music. Outstanding faculty.

Write for bulletin
430 S. Michigan Ave.—Chicago 5, Ill.
Phone: WA 4-3580

ST. LOUIS INSTITUTE OF MUSIC

John Philip Blake, Jr., President Wm. B. Heyno, Educational Director
Bachelor of Music in 23 Fields—Master of Music in 22 Fields
Member National Association Schools of Music St. Louis 5, Missouri

THE MANNES MUSIC SCHOOL

DIPLOMA COURSES
Opera • Orchestra • Chamber Music
Special Courses for Children and Non-Professionals
David Mannes, Dir.: Felix Salzer, Exec. Dir., Rm. 31, 137 East 74 St., New York 21, BU 6-0656

WARD-BELMONT CONSERVATORY

Junior Member National Association Schools of Music
NASHVILLE, TENNESSEE

BALDWIN - WALLACE CONSERVATORY OF MUSIC

Front Street, South Campus, Berea, Ohio (Suburb of Cleveland)
Courses leading to degrees B.Mus., B.Sch.Mus., and B.A. with music major
For information write: Harold W. Baltz, Director

GEORGE RASELY

Voice Specialist

10 W. 33rd St., New York, N. Y.
Tele.: LOnghuere 5-3516

JAMES M. PRICE TENOR TEACHER OF SINGING

316 W. 79th St., N. Y. C. TR 7-7048

PIUS XII INSTITUTE

Villa Schifanoia, Florence, Italy
Graduate School of Fine Arts for Women.
Distinguished faculty from Accademia della Belle Arti, Conservatorio Luigi Cherubini, University of Florence.

For further information address:
Box 401, Reary College, River Forest, Illinois

SCHOOL OF American Music

446 W. 43rd St., N. Y. C.
PHONE LO 4-1951-3
Professional instruction Piano, Voice, and Instruments for opera, concert, symphony and popular music. Field. Four dance bands. Free auditions. Day-Eve. sessions. Approved for Veterans. Register now for September term. Catalog on request.

Philadelphia Conservatory of Music

Founded 1877

216 South 20th Street
Maria Esmeran Drake, Director
Eminent Faculty
Expert Child Teaching
Courses Leading to Degrees

EDUCATION

The Manhattan School of Music has announced that Stanley Weiner, currently enrolled in its graduate department, has been named concertmaster of the Indianapolis Symphony. Two other recent graduates will also join orchestras—Larry Bernsohn is the new assistant first cellist of the Buffalo Philharmonic, and Alfred Jakubowicz joins the first-violin section of the Houston Symphony. Marilyn Tyler, a graduate and faculty member, has been awarded a Fulbright scholarship for vocal study in Italy.

The Music, and Arts Institute, in San Francisco, is offering a seminar in advanced vocal music conducted by Maggie Teyte this summer. The school held its commencement exercises on June 15, and the summer session began on June 26.

The Academy of Vocal Arts has announced the European debuts of two of its 1949 graduates. On March 21, Marit Isne sang Santuzza in a Stockholm Opera performance of Cavalleria Rusticana; and Margarita Keny made her first Vienna Volksoper appearance in a May 31 performance of Tannhäuser.

Mu Phi Alpha Sinfonia music fraternity elected the following officers at its national convention, held in Cincinnati from July 7 to 9: president, Archie Jones; vice-president, Walter Weike; secretary-treasurer, Price Doyle; historian, Frank W. Hill.

Marlboro College, in Marlboro, Vt., opened its music school with a summer session beginning on July 1. Marcel Moyse is serving as director, in addition to teaching flute, and Rudolf Serkin heads the advisory board. The staff includes, in addition to Mr. Moyse, Adolph Busch, violin; Louis Moyse, piano and flute; Herman Busch, cello; Blanche Honegger-Moyse, violin and viola; Maxine Stellman, voice; Joseph Caruso, voice placement; and Chaloner P. Spencer, theory.

The Peabody Conservatory, in Baltimore, has announced that examinations for scholarships will be held by the conservatory faculty between Sept. 19 and 26. Applications must arrive before Sept. 5. Three-year scholarships in bassoon, clarinet, double bass, flute, and French horn, as well as two in school music and two in voice, will be available this fall. Grace Newsom Cushman has been appointed to the faculty as a teacher of keyboard harmony; she will also teach musicianship in the preparatory department.

Frank La Forge presented a program on the grounds of his home in Darien, Conn., on June 23. Three artist-pupils of Mr. La Forge—Walter Lowe, Ralph Quist, and Rosa Canario—were the vocalists. Michael Rabin, violinist, participated, and Ernesto Berimen presented six of his piano pupils from the La Forge-Berimen Studios—Robbie Masterson, Robert Baisley, Blanche Gaillard, Gilbert Braun, Thomas Mullady, and William Schoonmaker.

The University of Southern California is sponsoring a special series of chamber-music programs by the Hungarian String Quartet, which is in residence at the school this summer. The quartet's programs include all six of Béla Bartók's compositions in that form, and Halsey Stevens is offering a graduate course in his music. Roger Sessions is filling the Alchin Chair in composition during the six-week term.

Ball State Teachers College, in Muncie, Ind., presented its fourth annual chamber-music festival between June 26 and July 21. The Phillips Quartet—Eugene Phillips, violinist; Robert Holloway, violinist; Melvin Berger, violist; and Eugene Eichler, cellist—presented seven programs. Assisting artists were Carl Fuerstner, pianist, and Carolyn Pitt Hubbard, cellist.

The Cincinnati Conservatory has appointed Ada Paggi, mezzo-soprano, formerly of the Chicago Civic Opera, to be director of the school's opera department and member of the voice faculty. Miss Paggi has been teaching in Chicago.

The New York College of Music presented its 72nd annual commencement concert on June 21. At the program, held in Town Hall, 148 students, of whom 76 are veterans, were presented by Arved Kurtz, director of the school, with diplomas, certificates, and testimonials. The Richard Hirsch Award for merit went to Una Hadley and Rollin Eaton. Participants in the musical portion included Robert Alston, William Daly, Milly Nahm, Joseph Ciavarella and Edward Valley, Gloria Van Dorpe, Noel Stevens, Marilyn Dubow, Walter Stein, Zetha Avery, and Una Hadley. Siegfried Landau conducted the orchestra and Otto Herz was at the piano.

Colby College, in Waterville, Me., dedicated its new organ with a Bach and Haydn program on July 28. The three-manual organ, in Lorimer Chapel, was constructed by the Walcker factory, and is said to be especially adapted to the performance of polyphonic music. The dedicatory recital was played by the Swiss organist Karl Matthaei, of the International Bach Society. The instrument was given to the college by Dr. Matthew T. Mellon.

The University of Kansas has announced that Donald Malcolm Swarthout, for 27 years dean of the university's school of fine arts, has decided to enter administrative retirement. Dean Swarthout served for eighteen years as national secretary of the Music Teachers Association before becoming president of that body in 1931 and 1932. He will continue as professor of piano and director of the a cappella choir. His duties as dean will be taken over by Thomas Gorton, who was director of the school of music of Ohio University, in Athens, Ohio, until he accepted this post.

The Manhattan School of Music will open its 33rd year on Sept. 28. Of special interest during the 1950-51 session will be a master class in the works of Bach. The course, under the direction of Hugh Ross and Julius Herford, will emphasize the study and performance of his choral compositions, especially the cantatas.

Anne Hall presented her advanced piano students in a concert on June 8 at the studio of M. Wood-Hill. Among the performers were several honor winners: William Lee (New York state scholarship), Beverley Erkander (New Jersey state scholarship), David McConnell (All-Hallows scholarship); Lucy Ishkanian (Robinson scholarship, Professional Childrens School); Gilda Hoffman (spring soloist, High School of Music and Art); Rita Menkes, Joan Lampert, Carol Klatsky, and Harold Calvin.

Western Reserve University has announced the appointment of John Reymes King as chairman of its division of music, succeeding Arthur Shepherd, who is retiring. Mr. King Shepherd, who is retiring.

The University of Arkansas will open its new Fine Arts Center this September. The center will consist of three buildings: a three-story classroom, administration, and studio unit; a recital hall, with an organ; and an experimental theatre, designed so that it may be used either with a proscenium stage or with a central stage surrounded by seats. The three gray-brick buildings will be connected by a glass-walled gallery.

Columbia University teachers college has announced that James Wilson McConkie, who holds a Ph.D. from the school, has been awarded a Fulbright scholarship. He will study composition at the Paris Conservatoire with Arthur Honegger and Nadia Boulanger.

Frank Kneisel Joins Kansas City Faculty

KANSAS CITY, Mo.—Frank Kneisel will join the violin faculty of the Conservatory of Music of Kansas City on Sept. 1, according to an announcement made by Wiktor Labunski, director of the school.

Mr. Kneisel is the son of Franz Kneisel, founder of the Kneisel Quartet and for many years concertmaster of the Boston Symphony. After receiving instruction from his father, Mr. Kneisel made his professional debut in New York in 1926, at the age of eighteen. From 1939 to 1946 he taught violin, ensemble, and conducting at the Juilliard School of Music, in New York. He was president of the Violin Teachers Guild of New York from 1944 through 1946. Since then his time has been devoted to concert tours. He formed the Kneisel String Symphony, which gave concerts in Town Hall during the 1946 season.

On the conservatory faculty, Mr. Kneisel will teach violin, ensemble, and pedagogy. He takes the place first made vacant by the death of Forrest Schulz last December. Since then the position has been filled on a temporary basis by Thurston Johnson, for the last two years concertmaster of the Kansas City Philharmonic.

Jose Limon Receives Award from Magazine

José Limón has received *Dance* magazine's first award for achievement in choreography during the 1949-50 season. The work that won him the honor is *The Moor's Pavane*, based on the story of Othello.



Frank Kneisel

KARIN
BRANZELL
Metropolitan Opera
Auditions for voice students beginning September 11th.
NEW YORK STUDIO
Phone: BO 3-1421 or write: 37 Summer St., Forest Hills, N. Y.

LUCIA DUNHAM TEACHER OF SINGING
Faculty: JULLIARD SCHOOL OF MUSIC
JULLIARD SUMMER SCHOOL
Address: 173 Riverside Drive, New York

EDGAR MILTON TEACHER OF SINGING
COOKE 140 West 57th St., N.Y.C.
Tel.: Circle 7-3051

BERNARD TAYLOR Teacher of Singing
JULLIARD SCHOOL OF MUSIC
464 Riverside Drive • Tele: MONument 2-6797 and JULLIARD SUMMER SCHOOL

EVAN EVANS BARITONE
Teacher of Singing
Faculty: Julliard School of Music
Director, Music Dept., Chautauqua Summer School Studio: 258 Riverside Drive, New York City

BELLE JULIE SOUDANT TEACHER OF SINGING
Faculty: Julliard School of Music and Julliard Summer School
Studio Address: 200 West 57th Street, New York

FRANK
CHATTERTON VOICE TEACHER—
P. O. BOX #28, NORTHFIELD, VERMONT ACCOMPANIST

For the convenience of
LIBRARIES
MUSICAL AMERICA
is now available on
MICROFILM
For information, address:
Musical America,
113 W. 57th St., N. Y. 19

DR. MAX CUSHING
SINGING TEACHER
AND COACH
Studio 5A: 18 W. 55th St., N. Y. C.
Phone: PL 7-8710

ALTHOUSE
VOCAL STUDIO: 260 West 72nd St.
TR. 7-3538 New York 23, N. Y.

MEISLE
Teacher of Singing
333 West 57th St., New York 19, N. Y.
COLUMBUS 5-5129

RECITALS IN NEW YORK

Winifred Cecil, Soprano Juilliard Concert Hall, July 5

The second in the series of afternoon recitals at the Juilliard School was given by Winifred Cecil, with Gibner King at the piano. The soprano was in superlative voice for the four groups, two in Italian, which made up her program. Because she will give an extension class in early Italian song this fall under the auspices of the graduate school, Miss Cecil began her list with three examples of this literature—the little known *Tu lo sai*, by A. Scarlatti; *Vedovella*, a ballad about a young widow who is not approached by a suitor even after a year has passed, set to music by Leonardo Vinci; and the Vivaldi cantata, *Ingrata Lydia*, which she sang with the Little Orchestra under Thomas Scherman in the first of its two Vivaldi Festival concerts last season.

A group of lieder by Schubert and Schumann, sung with sensitivity and ravishing tone, preceded modern Italian songs by Santoliquido, Respighi, Ghedini (the exquisite *La tortora ch'aperza la compagna*), Tocchi, and

Mortari. Five songs in English concluded the well-balanced program, after which Miss Cecil added a Neapolitan song, *Manella mia*, by Vittorio Giannini. Mr. King provided his usual splendid accompaniments. —Q.E.

Edward Steuermann, Pianist Juilliard Concert Hall, July 6

Edward Steuermann gave a richly rewarding recital, displaying a profound and dedicated musicianship that is all too rare nowadays. He allotted to every phrase, to every note, its true proportion, in a refreshingly unhackneyed program made up of the Mozart Fantasy with Fugue, in C major; Brahms' Variations on a Theme by Schumann, Op. 9; Scriabin's Sonata No. 7; Busoni's Sonatina No. 1; Berg's Sonata, Op. 1; and Schubert's A minor Sonata, Op. 42. His technique, while not of the flashy type (he rarely essayed a fortissimo), was nevertheless solid; and a few wrong notes or a technical uncertainty here or there mattered as nothing in the face of his eloquent communicative powers; indeed, they seemed to be accidental byproducts of the pianist's immense absorption in the music.

The Schubert sonata, a long work that runs a good half-hour, seemed to end a moment after it started. It sang, it chattered, it moved with grace and gaiety and with charming animation. Mr. Steuermann's performance of it suggested that there is nothing long or repetitious about a Schubert sonata, as some believe, when it is given an interpreter equal to it. The Mozart fugue, in the pianist's inspired hands, was no scholastic exercise, but a thing of lyricism, for all his precise execution of its exquisite contrapuntal workmanship. The Brahms variations bounced with joy and faded into wistful nostalgia, with an utterly right juxtaposition of moods. If the other three pieces did not come off as enchantingly, the fault could have been placed on the music. Mr. Steuermann seemed to rise only to the inspired moments of Scriabin's grandiose improvisation. It was perhaps inevitable that the artificial Busoni sonatina should arouse little response. The Wagnerian chromaticisms of the brief Berg sonata struck a spark once more, although it needed more power in a spot or two. —A.B.

William Masselos, Pianist Juilliard Concert Hall, July 11

William Masselos, one of the better younger pianists, chose a twentieth-century program when he was called upon to substitute at short notice for Carl Friedberg, whose recital in the summer afternoon series at the Juilliard School of Music was called off owing to his indisposition. The program was solid, ambitious, and taxing, but Mr. Masselos was more than equal to it. It included Dane Rudhyar's *Granites* (1929); Charles Ives' *First Piano Sonata* (1902-1910); Ben Weber's *Fantasia* (Variations), Op. 25 (1946); and Charles Griffes' *Sonata* (1918).

A virtuoso technician of the blessedly unostentatious type, and an interpreter of uncommon sensitivity, Mr. Masselos brought magnificent impulse to everything he played. There was always a sense of excitement and urgency in his playing, but it was a controlled animation channeled to purposeful ends. A musician of insight, he welded the heterogeneous elements of the Ives sonata with superb skill, giving significant proportions to jagged and hymn-like sections alike. He tossed off the allegro movement of this sonata with breathtaking intensity and power, and he was also capable of spinning out the finest pianissimos

in the Weber fantasia. But the Griffes sonata was perhaps his best achievement, for he made of this rhapsodic and rather choppy work a thing of wonderful flow, of unbreached and compelling continuity from the first measure to the last. —A.B.

Charles Panzera, Baritone Juilliard Concert Hall, July 12

Charles Panzera, French baritone, who made his New York recital debut two years ago at the Juilliard School of Music, returned this summer in another program of French music, again with the admirable assistance at the piano of his wife, Magdeleine Panzera. In this afternoon recital the distinguished baritone addressed himself to music by Lully, Fauré, Honegger, and Ravel. A master of style and a musician of enormous intelligence, sensitivity, and taste, the baritone exhibited a seemingly inexhaustible versatility, communicating an astonishing sense of variety within the rather limited sphere of the music he chose to present. His rare artistry was sufficient virtually to negate the marks of wear in a voice past its prime. In Ravel's *Chanson Hébraïque*, for instance, forced top tones here and there were but momentary distractions from the fascination exerted by his magnificently restrained passion and his unerring projection of the line.

In his handling of text and phrasing, Mr. Panzera's achievements were unequivocally remarkable. The two Lully excerpts—*Il faut passer dans ma barque*, from *Alceste*, and *Belle Hermione*, from *Cadmus et Hermione*—seemed to be utterly precise exemplifications of Lully's notions of prosody. The artist's approach to Honegger's *Chanson de Ronsard* was in effect that of the *diseur*, and the effect was magical. But Fauré's *Lydia*, and his *Diane*, *Séléné* (from the cycle, *L'Horizon Chimérique*) were

perhaps the most enchanting examples of the baritone's art, from the strictly musical point of view. In these he performed a miracle of lyric communication almost exclusively by means of a mezza-voce of the utmost tenderness.

Mrs. Panzera made the accompaniments an integral part of the songs, co-ordinating them with immense subtlety and exceptional selflessness. In addition, she played a nocturne, a barcarolle, and an impromptu by Fauré, and Debussy's *Reflets dans l'Eau*, *Cathédrale Engloutie*, *Minstrels*, and *L'Isle Joyeuse*, with technical assurance, musical sensibility, and a feeling for color. —A.B.

Beveridge Webster, Pianist Juilliard Concert Hall, July 20

Beveridge Webster, always a musician of integrity and taste, presented a long and varied afternoon program made up of three Schubert Impromptus; Mozart's Sonata in F major, K. 533; Schumann's Novelette, Op. 21, No. 8; Bartók's Three Etudes, Op. 18; Ravel's *Miroirs*, and Chopin's F minor Ballade. The pianist played this taxing list with seriousness of purpose, intelligent musicianship, and assured technique.

Mr. Webster's command of style was perhaps the most appealing aspect of his thoughtful performances. Whether engaged in the rhapsodic fancies of the Schumann Novelette, the angry rhythms of a Bartók etude, the delicately chiselled phrases of a Ravel atmosphere-piece (he played all five of the *Miroirs*), or the soaring sweep of the Chopin ballade, the pianist showed uncommon insight into the idiom of the music. His Mozart was modelled with an expert sense of form, although, barring the last movement, his approach to it was on the big side. —A.B.

Madeleine Carabo

Violinist and Pedagogue
"Discriminating Musicianship."
—N. Y. Herald Tribune
Author: "Fingerboard Fluency"
Former 1st Violin, Cleveland Orchestra
Write: Studio 1003 Carnegie Hall, N. Y. 19

Caroline Beeson Fry

Teacher of Singing
152 W. 57th St., N.Y.C. (3E) CO 5-8909
2 Orchard Parkway, White Plains, N.Y.

Arthur Gerry

Teacher of Singing
Member Amer. Acad. of Teachers of Singing
Member NYSTA and NATS
15 West 67th St., N.Y.C. TR 3-8660

Gertrude H. Glesinger

Teacher of Singing
for Artists and Students
Carnegie Hall, N. Y. C.
440 E. 78th St., N. Y. C. BU 8-2991

Carl Gutekunst

Teacher of Singing
Member Amer. Academy of Teachers of Singing
Member: NYSTA and NATS
27 West 67th St., N. Y. C. TR 7-1534

John Alan Haughton

Teacher of Singing
220 West 57th Street, New York
Phone: COLUMBUS 5-0964

Frederick Haywood

Teacher of Singing
Summer Sessions June 26 to Aug. 5
Eastman School of Music, Rochester, N. Y.

Conrad Held

Teacher of Violin & Viola
Faculty Juilliard School of Music
Violist with KRAEUTER STRING QUARTET
419 W. 118th St., N. Y. C. MO 2-6137

Helen Hunt

Coach-Accompanist
Studio: 42 E. 53rd St., New York
Phone: MU 8-4957

Judson League

Teacher of Voice and Piano
M.A., Columbia Un. — Member N.Y.S.T.A.
Member Piano Teachers Congress, N. Y.
Faculty: New York University
Member N.A.T.S.
853 7th Ave., N.Y.C. CI 7-3970

Dolf Swing

Voice Development and Coaching
Faculty: Juilliard School of Music
Juilliard Summer School
Member NATS and NYSTA
15 W. 67th St., N. Y. C. TR 7-5889

FRANTZ PROSCHOWSKI

Vocal Adviser to: NADINE CONNER • LOIS HUNT
Author of: "THE WAY TO SING" and "BEGINNERS VOICE BOOK"

Fall Season September 11th
180 West 58th Street, N. Y. C. Columbus 5-2136

Melitta

HIRZEL

EXCLUSIVE VOCAL TEACHER OF
ERNA BERGER
8287 Austin St. Kew Gardens, L. I.
Phone: Virginia 7-8164M

WILLIAM PIERCE HERMAN

TEACHER OF Patrice Munsel, Coloratura Soprano
Robert Rounseville, Tenor
Norman Scott, Bass
19 E. 94th St., N. Y. 28
ATwater 9-6735

MARGOLIS

182 West 57th Street, New York City. CO. 5-9155

LOTTE LEONARD

Studio: 48 West 84th Street, New York TR 4-8348

RICHARDSON IRWIN

For many years Faculty Juilliard School of Music
AUTHORITY
Royal Acad. of Music, London, Eng.
Columbia University, New York, N. Y.
Juilliard School of Music
55 TIEMANN PLACE, N.Y. 24 MO 2-9480

ALFREDO MARTINO

LOUIS POLANSKI

VOICE TEACHER—COACH
Studio: 13A, 180 West 73rd Street, N. Y. C.—TR 7-6700

VOCAL TEACHER

Author of Book
"TODAY'S SINGING"
Obtainable upon request
200 West End Ave., N. Y. 28

Only Vocal Teacher of ADELAIDE BISHOP

Leading Soprano
N. Y. City Center Opera Co.

Moravian Music Restored In Festival

By ROGER C. DETTMER

Bethlehem, Penna.

A SEMINAR and festival unique in American musical annals was held in Bethlehem, Penna. from June 26 to July 2, under the direction of Thor Johnson, musical director of the Cincinnati Symphony.

What distinguished the first Early American Moravian Music Festival from countless other summer and winter festivals was the nature of the music studied and performed. With only two exceptions, all the music performed was written by early Moravian composers who were either American-born or American-adopted. Several pieces were heard for the first time in a full century; other pieces were heard, it was said, for the first time anywhere. Yet the most recent score was written, at the very latest, in the early 1840s.

This little-heralded seminar and festival may some day be regarded as a major milestone in twentieth-century American musical history, so vast may its implications become. The collection of this music, slowly unearthed over a period of years, has given an entirely new aspect to the musical heritage of the United States. The horizon of our musical culture has been thrust back more than a hundred years beyond the MacDowell-Chadwick-Hadley period, which had previously been generally considered the first serious and important musical era in the United States. This has been achieved without blaring fanfares, publicity bombardments, or famous soloists. Quietly and devotedly, Mr. Johnson, himself the son of a Moravian minister; a volunteer chorus, not only of Moravians, from eleven states; a chamber orchestra of high professional caliber; James Wolfe, pianist; Norma Heyde, soprano; Hans David and Carleton Sprague Smith, musicologist-annotators; and a staff of assistants set about their task of enlightenment. The three concerts, two in the chapel of the Moravian Women's College and one in the Moravian Central Church, were musically arresting as well as brilliantly executed.

BEFORE the concerts themselves there were four days of rehearsals, lectures, and faculty recitals. The preliminary lectures by Mr. Johnson, Mr. David, and Mr. Smith presented the history behind the discovery of this Moravian music. In 1937, with the aid of a grant from the WPA, Mr. David and the late Walter Rau, of Bethlehem, began an organized search through the 2,500 dusty manuscripts and scores in the Eastern Pennsylvania Moravian Archives. The fruit of their work was published in 1939, at which time Mr. Smith, of the New York Public Library music division, began to take an active interest and arranged for publication of many of the scores. The archives yielded a treasure of European manuscripts, but, even more significant, a greater treasure of music written in the early years of this country. Two thousand unstudied and unedited manuscripts still remain untouched. Perhaps even finer works than those heard at the recent festival are still to be restored.

What works were heard—and these ranged from the first American symphony through various essays in chamber-music forms to cantatas and anthems for elaborate combinations—revealed surprising talents. In all cases except the Sinfonie in E flat by Charles Hommann the music held even greater interest as pure music than as material for the historian.

New names must now be added to the lists of musicians who practiced their craft in this country — John

Friedrich Peter, John Antes, John Herbst, Charles Hommann, David Moritz Michael, and Simon Peter. Seriousness, simplicity, functionalism, and an inherent intent first and foremost to please stand as major characteristics of the music of all these composers. They were not formally restricted, for their religion evidently did not channel natural desires in all forms of work. They were experimenters as well as devoted sacred composers and accomplished secular composers.

AS an example, there is the Trio No. 3 in C, for two violins and cello, by John Antes. The apparent scarcity of violas in late eighteenth-century Pennsylvania led Antes to score for two violins, an achievement in itself. His cello writing is equally remarkable; it demands a more accomplished technique than any Beethoven cello music until the Op. 102 sonatas, written after Antes had died. The trio itself has an amazing history. It was written in Cairo, Egypt, probably about 1790. It was published in London, but the first violin part mysteriously disappeared. Even the British Museum has no copy of it. The remaining two parts were in the Bethlehem Archives, but it was not until June 17 of this year that Mr. Johnson came upon the missing first violin part, and this part only, in the Southern Province Archives in Winston-Salem, N. C. In this trio Antes emerges as a daring harmonic experimenter within the framework of conventional, though excellently developed, classic form. The work is filled with beauties and surprises, and shows a polished, knowing hand. Antes was also represented by the cantata, *I Will Greatly Rejoice in the Lord*, which has a songful second section for soprano and a dramatic, dynamically powerful tutti finale for chorus and orchestra. Unfortunately, however, the opening chorus is overlong, repetitious, and without melodic distinction.

Of all the music presented, far and away the finest score was John Friedrich Peter's Quintet No. 2, in A, for strings. Mr. Johnson wisely chose to present it with his full string section, and its impact was dazzling. It is in three movements—*Allegretto*, *Poco adagio*, and *Presto assai*—all of them melodically rich and formally impeccable. The *Presto assai*, however, is on a level of magnificence attained only by Mozart and Haydn. A forthcoming recording, to be made next year, of this and the remaining five quintets by Peter should demonstrate its excellence to a wider public.

PETER'S Quintet No. 6, in E flat, was played at the first concert. While this work is finely made and thematically individual, it lacks the clarity and momentum of the Quintet No. 2. It cannot be cast aside and disregarded, however, merely because its composer happens to have written better music in another work. Peter was also represented by several anthems for chorus and orchestra. The finest, *Singet Ihr Himmel*, is a bold, sweeping score for chorus and orchestra, in which the composer wrote two high Cs for the sopranos. *Lobet den Herrn* is another powerful, intricate work of immediate communicativeness.

Hommann's Sinfonie in E flat is apparently the first symphony written in the United States. Almost nothing is known of Hommann's life; even the date of the sinfonie is uncertain, although it was written sometime in the 1830s or 1840s. It is not a distinguished score. The work has a good many arid, repetitive stretches, and yet there are certain moments of

real charm in the first and last movements. The minuet is the weakest section, but here elimination of all repeats might conceivably tighten it and heighten its listenability. Hommann quotes directly from Beethoven's Second Symphony in the finale, and from Weber's *Der Freischütz* (the main theme of the first movement is basically that of *Leise, Leise*) but his formal accoutrements are proper even when the themes are episodic in nature and organically unrelated.

David Moritz Michael was introduced by eight movements from the third of his Water Music Suites—this one in E flat, evidently a favorite key with the early Moravians—scored for two clarinets, two bassoons, and two horns. These works were written to be played at picnics on the Lehigh River, and the one performed was for the trip home. The suite, made up of fifteen short movements, is both ingenious and refreshing, although Michael accomplished no wonders in balance or orchestration. His utter naiveté in form and program is what arrests the listener even though basic variety is lacking.

A GROUP of soprano arias, with string accompaniment, were heard in devout, luxuriant performances by Miss Heyde and Mr. Johnson. The best of these was Simon Peter's simple, moving *O! There Is a Sight That Rends My Heart*.

Of the various anthems sung—by Peter, Peter Wolfe, and others—John Herbst's *Das Volk, das im Finstern Wandelt* was surprisingly good. After a brief tenor solo, the chorus enters with a broad syncopated melody that is heightened by its remarkable rhythmic pulse. It is a score frequently reminiscent of the early Bach, and yet it is unlikely that Herbst was at all familiar with Bach's vocal style.

The concerts also included a gleaming performance of Bach's Fifth Brandenburg Concerto, in which James Wolfe, pianist, gave a powerful, imaginative, and always musicianly performance. Isidore Cohen, violinist, displayed fine tone and technique, but his style was often too romantic. Mr. Johnson conducted an accompaniment that was notable for its rhythmic steadiness, sanity of tempo, and superb tonal balance. The final concert offered, together with anthems and solos, four of Mozart's organ sonatas, in which Mr. Johnson surmounted pedestrian solo playing to

present a stirring re-creative accompaniment.

In the faculty recitals during the week, opened to the public as well as to seminar chorus members, Mr. Wolfe played stirring, polished, flexible performances of Beethoven's Piano Sonata in A flat, Op. 110, and Schumann's Papillons. Mr. Cohen and Abraham Skernick, violist, performed Mozart's Duo No. 1, K. 423, for violin and viola; and Peter Farrell, cellist, presented a sensitive performance of Bach's unaccompanied Second Sonata for Cello.

As a whole, the Early American Moravian Music Festival was informative, revealing, and musically satisfying, as well as historically significant. The necessity for revaluation of our American musical culture can no longer be denied. The greatest credit must be given to Mr. Johnson for the interest and indefatigable energy with which he synthesized all the elements into a rewarding whole. Religious chauvinism was never present; all the participants, of many faiths, did their tasks in the same spirit that the old Moravians wrote their music—with seriousness, simplicity, and the basic aim of pleasing and informing. May this first festival not be the last.

American Symphony League Re-elects Lipkin President

WICHITA.—At the final session of the three-day convention of the American Symphony League, Arthur Bennett Lipkin, conductor of the Birmingham Symphony, was re-elected president. Regional vice-presidents elected are Lyman Wiltse, of Tampa, Fla.; Francis Madeira, of Providence, R. I.; and Leo Tucinski, of Sioux City, Iowa. Helen Thompson, of Charleston, W. Va., was re-elected secretary-treasurer.

Austin Symphony Makes Ambitious Plans for Future

AUSTIN, TEX.—The Austin Symphony, for which Ezra Rachlin has been re-engaged as permanent conductor under a three-year contract, will quadruple the number of concerts it has given, next season. Subscription concerts will be increased from six to nine; a series of children's concerts will be given; and at least six drive-in theatre Pops concerts are scheduled.



BENEFIT FOR MUSIC CAMP

Thor Johnson, conductor, and Eileen Farrell, soprano, with the Transylvania Symphony, opening the Brevard Music Foundation drive for \$25,000 to aid the Brevard Festival and the Transylvania Music Camp. Mr. Johnson conducted the Moravian Music Festival, in Bethlehem, Penna., reviewed on this page

Sensational Acclaim

from FIRST EUROPEAN TOUR (12 weeks)

(Re-engaged for 12 weeks beginning April 1951)

LAWRENCE WINTERS

Baritone

HAILED FOR PERFORMANCE IN CONCERT RADIO and NEW YORK CITY OPERA COMPANY

★ Telegraf (Berlin)

The way Lawrence Winters filled Polyphem's aria from Handel's "Acis & Galatea" with dramatic expression cannot easily be equalled. Winters possesses a magnificent natural voice . . .

Gazzetta del Popolo (Torino, Italy)

Triumphal and well earned success . . . magnificent natural gifts; a voice like an organ, beautiful, vibrant and rich; uncommon technique.

Giornale di Brescia (Italy)

The audience shouted its admiration for the Negro baritone . . . it was a triumph . . . perfect musicianship and style dominated and galvanized the program.

Ilta Sanomat (Helsinki)

Lawrence Winters is a great artist; his expressive scope has no limits. The voice has a mellow, beautiful timbre. Vocal production is exemplary, without effort, and the breath technique is of a virtuoso.

Suomen Sosialidemokraatti (Helsinki)

Lawrence Winters has been compared with Paul Robeson and Marian Anderson, and, truly, not without reason . . . He owns a velvety vocal instrument which he uses with supreme art.

Verdens Gang (Oslo, Norway)

A splendid voice . . . it rings with marvelous sonority . . . tremendous success . . . audience asked for encore after encore.

Aftenposten (Stockholm)

Lawrence Winters voice is as beautiful as one can ask for . . . He masters it brilliantly. His vocal art bears the stamp of thoroughly musical culture . . .

Morgenbladet (Stockholm)

His vocal interpretations are animated with such glow and joy that the listeners could not help being carried away . . . His magnificent voice unfolded in full splendor—a heroic baritone with an imposing register and spell-binding quality. The treatment of the texts was masterly . . .

Die Welt (Cologne)

An exciting event . . . An uncommonly rich vocal material is joined by perfect tonal culture and natural dignity of performance. Heart and intellect function in rare harmony.

Uusi Suomi (Helsinki)

It is refreshing to listen to Lawrence Winters' natural voice production. One hardly notices breath-pauses, and the voice sounds natural in all degrees of volume. An artist of very great class.



As Tschelio in
"Love for Three Oranges"

As Dr. Miracle in
"Tales of Hoffman"

As Ping in
"Turandot"

1950-51 NOW BOOKING

Exclusive Management HUROK ATTRACTIONS INC.

711 Fifth Ave., N. Y. 22, N. Y.

Booking Direction: National Concert and Artists Corporation

★ Neue Zürcher Nachrichten (Zurich)

The sonority, splendor and volume of this expansive, powerfully expressive voice can hardly be described with dry words. An unbroken, but restrained vigor and a vitality that carries away are evident.

Die Tat (Zurich)

A voluminous voice, full of power and masculinity, and of a warmth that immediately speaks to the heart. With original musicality he sings Schubert, Wolf and Brahms in German, or Fauré and Duparc in French, and subtly catches feeling and style of the songs.

Tages-Anzeiger (Zurich)

To a German-speaking singer, who struggles with difficulties of declamation and other imperfections, one could not recommend a better model than this Negro baritone, who feels so much at home with Schubert, Brahms and Wolf as if he had never known another fatherland . . . With amazing feeling for style, Lawrence Winters sang French songs (Fauré and Duparc)

La Suisse (Geneva)

The singer owns a voice which is full, supple, and of a perfect evenness in all registers. His articulation has a praiseworthy neatness. Aside from these advantages, Lawrence Winters possesses a wonderful sensitivity with which he interprets works of very diverse character.

Journal de Geneve (Geneva)

One of the great singers of our time, most certainly not for a long time have we heard such a moving voice. A timbre of pure silk, sumptuous, deep, brilliant without hardness, as mellow in softness as rich in brightness, a tessitura of over two octaves . . . an accomplished technique, an impeccably clear pronunciation in Italian as well as in German, French or English. And he is an artist . . .

Helsingin Sanomat (Helsinki)

The singer has enormous vocal resources and excellent technique. His "forte" is extremely effective, his "piannissimo" insinuatingly beautiful.

Der Kurier (Berlin)

It is hard to decide what filled Lawrence Winters' audience with more enthusiasm: the beauty of his sonorous voice, or his native power of expression. Whether he sings Handel arias or German and French songs, he always masters his extensive, fully-flowing baritone.

The Fastest Growing Artists Management Organization—

CENTRAL REPRESENTATIVE FOR ARTISTS

announces its incorporation and change of name to

CENTRAL ARTISTS MANAGEMENT, INC.

Look to this corporation for a continuance of the fine record of integrity and able management established by its predecessor, Central Representative for Artists.

Sopranos

ANNA MARIA ALBERGHETTI,
14 year old coloratura
MARY CURTIS
EVA DE LUCA

Mezzos

VIOLET BANKS
LIZABETH PRITCHETT

Tenors

JOSEPH COFFINI
PAUL KNOWLES

Baritones

LEE FAIRFAX
JAMES RICHARDS
ALEXANDER SVED, leading baritone,
Metropolitan Opera

Pianists

LEON KUSHNER
INEZ PALMA

Ensembles

DANIEL GUILLET—ARTHUR BALSAM,
violin piano sonata-team
NEW MUSIC STRING QUARTET
WALDEN STRING QUARTET

Violist

PAUL DOKTOR

Flutist

JULIUS BAKER
(with Juliette Arnold, Pianist)

Special Attractions

HOWARD UNIVERSITY CHOIR
PACKIT PLAYERS
PHILHARMONIC MIXED QUARTET



CENTRAL ARTISTS MANAGEMENT, INC.

Sherman Pitluck, President

Frank Esternaux, Executive Vice President

113 West 57th Street
New York 19, N. Y.

formerly Central Representative for Artists